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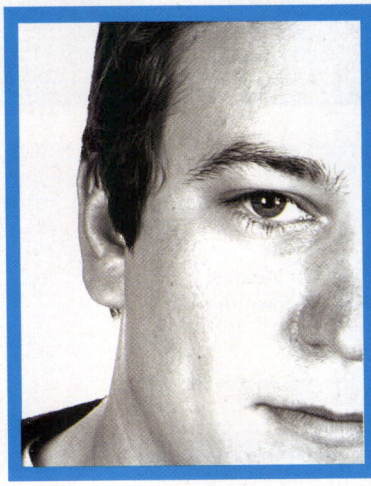
Welcome



This issue of *Computer Arts Projects* breaks new ground. For the first time ever, the magazine is dedicated to the art of packaging design. Over the next few months, we intend to bring you a wide variety of subjects that will expand your knowledge in the creative aspects of subjects you may have previously ignored. Look out for advertising, a comprehensive guide to freelancing, the ins and outs of interactive media and more...

Back to this month though, and what an issue we have for you. You may think packaging is highly specialised, but as our tutorials and features prove, anyone with any design skill can get into it incredibly quickly. All it takes is an idea, and we're here to inspire you.

Inspiration is nothing without technique though, and over the course of the issue, you'll learn the technicalities involved in creating a cutting guide, see how to create a stunning gatefold DVD case, find out how to create an original package design for your CD portfolio and much more. Enjoy the issue.

Rob Carney, Associate Editor
rob.carney@futurenet.co.uk

Contributing creatives

COVER IMAGE

House Industries

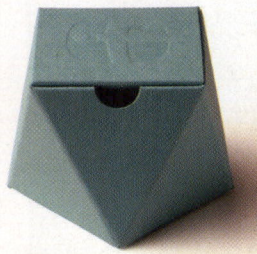
House Industries has grown into one of the most influential design companies on the planet, and we liked its Street Van font package so much we had to put it on the cover. Find out more about the design from House Industries' Rich Roat in our showcase, starting on page 6.

[w] www.houseindustries.com

Research Studios

Research Studios is a global company, formed by Neville Brody in 1994. The company recently rebranded perfume company Kenzo – read all about it on page 36.

[w] www.researchstudios.com



Aloof Design

Contributing to our showcase and feature, beginning on page 6, Aloof Design is a Brighton-based company renowned for its thoughtful approach to packaging design.

[w] www.aloofdesign.com

Artisan Creative

Artisan Creative is a Californian company that creates packaging for the world's biggest brands. Learn how it created a brilliant commercial design for chocolate giant Nestlé on page 76.

[w] www.artisancreative.com

Identikal

We set *CAP* regulars Identikal the task of creating a striking and original gatefold DVD case. Find out the results and exactly how the company made it by following our tutorial beginning on page 64.

[w] www.identikal.com

Tell us what topics you'd like to see covered in-depth in *Computer Arts Projects*. Contact us on:
[e] rob.carney@futurenet.co.uk

We're always on the lookout for new artists as well as established creatives – so if you're interested in contributing to the magazine, please send some examples of your work to **[e] johann.chan@futurenet.co.uk**

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IN-DEPTH GUIDE

TUTORIALS

Get started in packaging 18
Cutting-edge portfolios 24
Toying around with 3D 48
Creative DVD packaging 64
PrintDevizor Lite 70
Commercial packaging 76
FoldUP! 3D 90

FEATURES

Showcase 06
Experimental packaging design 12
Kenzo case study 36
Cutting guides 42
Experimental formats 56
The right materials 86

PROFILES

Research Studios 30
William Murray Hamm 74
Form 82

SUBSCRIBE

Subscription offer 54
International subscriptions 41

REGULARS

Competition 35
Back issues 63
Next month 85
CD contents 96

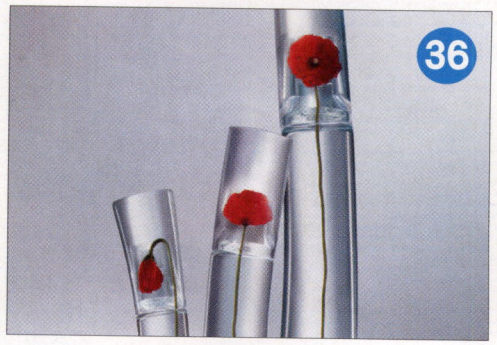
FEATURES

Showcase 06
Be inspired by the work of the best packaging designers in the world, with our showcase of what's hot...

Experimental design 12
We explore the definition of packaging and see how today's top design agencies are pushing the boundaries

Flower by Kenzo 36
Neville Brody and Jeff Knowles of Research Studios discuss reinventing the packaging of a major perfume brand

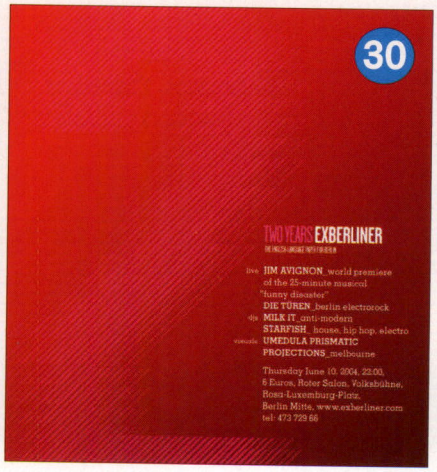
Cutting guides 42
Here you'll find 12 experimental packaging design templates for you to cut out and make into original designs



Experimental formats 56
Check out the future of book packaging in this extract from RotoVision's *Experimental Formats & Packaging*

The right materials 86
In our second extract, we look at the best materials for packaging jobs and discuss their uses and properties

CONTENTS



PROFILES

Research Studios 30
In this exclusive interview, we talk to Neville Brody about his global design firm

William Murray Hamm 74
The D&AD award-winning agency on designing packaging for the world's biggest food brands

Form 82
We talk to this multi-talented London-based agency about its collection of foreign packaging

WIN LIMITED EDITION ARTWORK P35

CD ON P98
FULL VERSION OF FOLDUP! 3D 1.05

TUTORIALS

Get started in packaging 18
Learn the basics of creating cutting guides and make a fantastic retro sweet box in a House Industries style!

Cutting-edge portfolios 24
Send your CD portfolio out tomorrow in a stylish new case. We show you how to construct an original packaging design...

Toying around with 3D 48
Use *Illustrator*'s 3D tools to create packaging visualisations. We reveal all in this expert tutorial

Creative DVD packaging 64
Top agency Identikal shows you how to create a stunning gatefold DVD case design in no time at all...

PrintDevizor Lite 70
Using this print visualisation software, you can see how special finishes will turn out before going to print. Software on CD...

Commercial packaging 76
Artisan Creative reveals the secrets behind creating commercial packaging for Nestlé – from concept to creation...

FoldUP! 3D 90
Using your free copy of *FoldUP! 3D* on the CD, you can transform 2D artwork into interactive 3D mock-ups

18 **Packaging design**
The ultimate guide to designing cool packaging

MASSIVE GIVEAWAY: BOOKS AND LIMITED EDITION ARTWORK WORTH OVER £200
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96 **ON YOUR CD**

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Packaging templates
For use in your commercial projects

24 **Boost your portfolio**
Discover how to create a highly original package for your portfolio

NEXT MONTH IN COMPUTER arts projects

Get creative with advertising design with our tutorials and features – see page 85. Issue 69 on sale Thursday 03 March.

House Industries

[w] www.houseindustries.com
[e] rich@houseind.com

Right: House 3009 is a promotional pack which, according to House Industries' Rich Roat, "has many small parts that must be hand-assembled." It's more of a collector's item than a production model.

Below-right: Fond of life in the fast lane? The Street Van was created by US typographers House Industries. "It's a cardboard box that's hand assembled with a glue gun," explains Rich Roat. "It includes a visor, hood scoop, rear spoiler and is fully panelled inside."

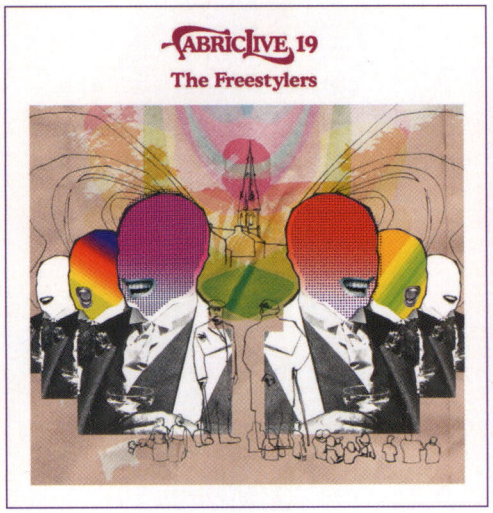
Below: For House Industries' latest font release, the Ed Benguiat Collection, Rich Roat says: "We did a life-size head that's die-cut to hold a disk. It also includes a fold-out stand for desk or shelf display."

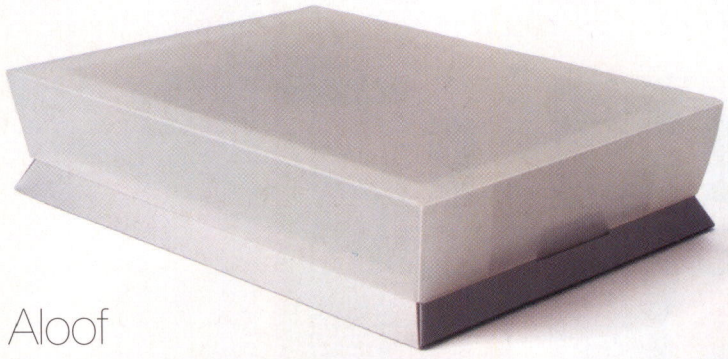
showcase
irresistible packaging from nine top studios

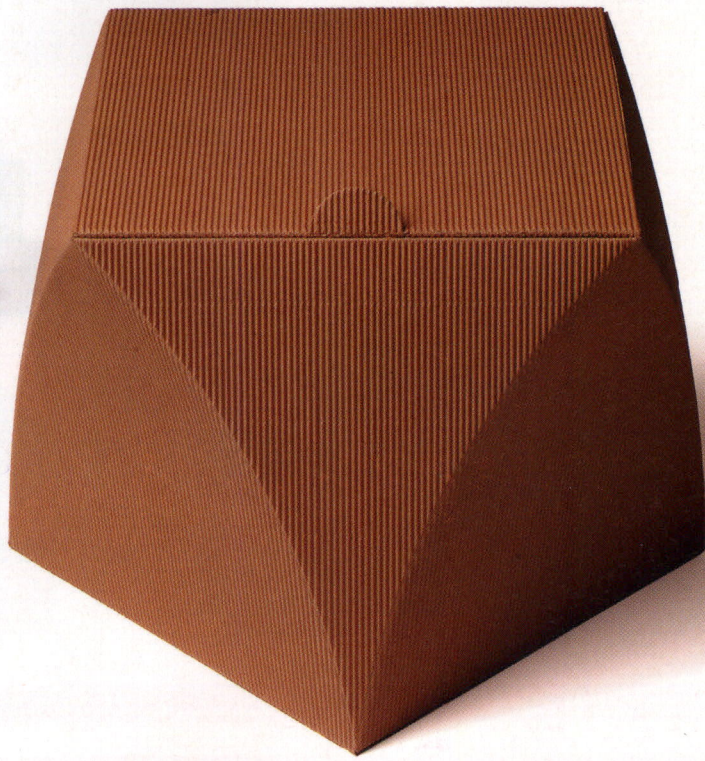
Fabric

[w] www.fabriclondon.com
[t] +44 (0)207 336 8898

Below: Occasionally going as far as putting its CDs in tins, Fabric's series of mix CDs has consistently married brilliant graphics with the brand's trademark cutting-edge sound.







Aloof

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[e] michelle@aloofdesign.com

Above: This flight tray was produced from die-cut polypropylene and supplied flat by Aloof for self assembly by the client. Developed exclusively for 'a luxury jet airline', the tray has a specially designed tab-lock mechanism so that no glue is required.

Right: This box produced by Aloof Design uses Colorflute paper duplex, die-cut, and is hand assembled with eight vertical sides and eight curved corners. "We are passionate about breaking away from regular formats and formulas," says Co-founder Michelle Kostyrka.

showcase

irresistible packaging from nine top studios

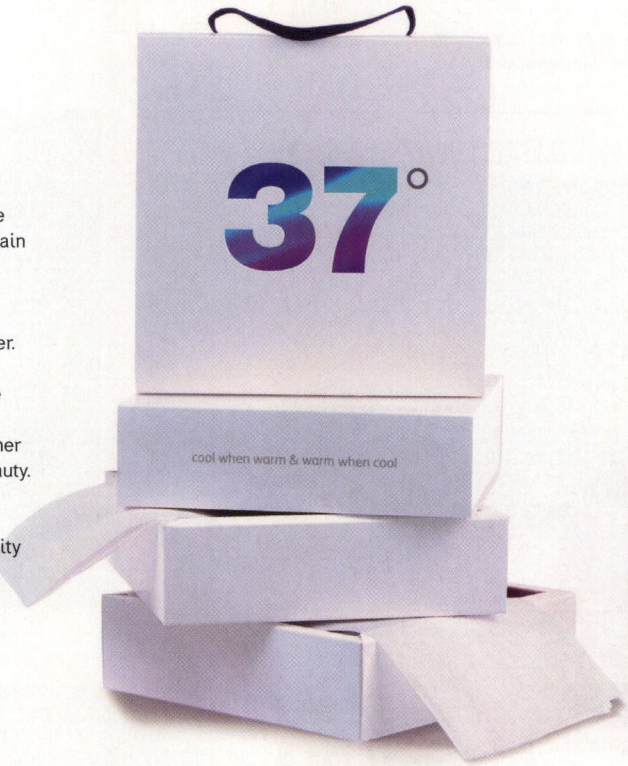
Pearlfisher

[w] www.pearlfisher.com
[e] sasha@pearlfisher.com

Right: The 37 Degree clothing range was created from the need to maintain a baby's body temperature at its optimum: 37 degrees. This award-winning packaging was created by Karen Welman, partner at Pearlfisher.

Far right: Challenged to spark desire for the next big vodka variant from Swedish company Absolut, Pearlfisher came up with this chilly-looking beauty.

Below: Pearlfisher was tasked with creating a distinctive graphic identity for the Waitrose range of own-label premium single malt and 8- and 12-year-old blended whiskies. The packaging reflects the Waitrose accent on quality.



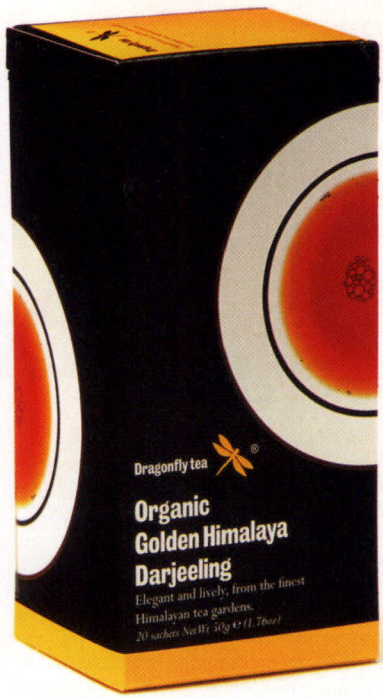
Pentagram

[w] www.pentagram.co.uk
[e] email@pentagram.co.uk

Pentagram broke the mould with this design for Wistbray Dragonfly teas. Using clean typography, colour-coded to each tea, and the photographic device of wrapping an image around the packaging, gives the teas a commanding presence.

Dragonfly tea
Organic
Cape Rooibos Tea
A soothing, refreshing, naturally caffeine-free, low tannin pure Redbush tea.
20 sachets 40g e

Dragonfly tea
Organic
Classic
Earl Grey Tea
Refreshing and delicate. A blend of high quality black teas with a lingering citrus fragrance.



showcase

irresistible packaging from nine top studios

r-design

[w] www.r-website.co.uk
[e] info@r-email.co.uk

Right: David Richmond, top brass at r-design, acknowledges the daring quality of his work for Selfridges but points out: "We were lucky to be working for a brand which has enough confidence in itself."

The Formation Creative Consultants

[w] www.theformation-cc.co.uk
[e] creative@theformation-cc.co.uk

Above: The Formation Creative Consultants, the people behind the original Pret A Manger style recently added 'Pure Pret', a range of natural fruit drinks. The graphic style gives the product, according to The Formation CC, an "engaging manner with a dash of wit and style."

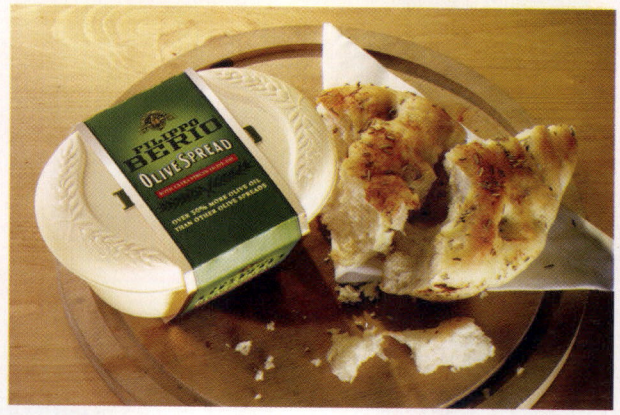
Right: Described by The Formation Creative Consultants as "truly groundbreaking", the packaging for foo.go perfectly captures the dot com emergency generation in the process of grabbing lunch before meeting the bank to agree another loan.

Webb Scarlett deVlam

[w] www.wsdv.com
[t] +44 (0)20 7706 8076

Left: Proving that innovation need only be subtle to get you noticed, the tulip cap which graces new Lenor bottles has not only elevated the packaging's appearance, it also augments the user's experience.

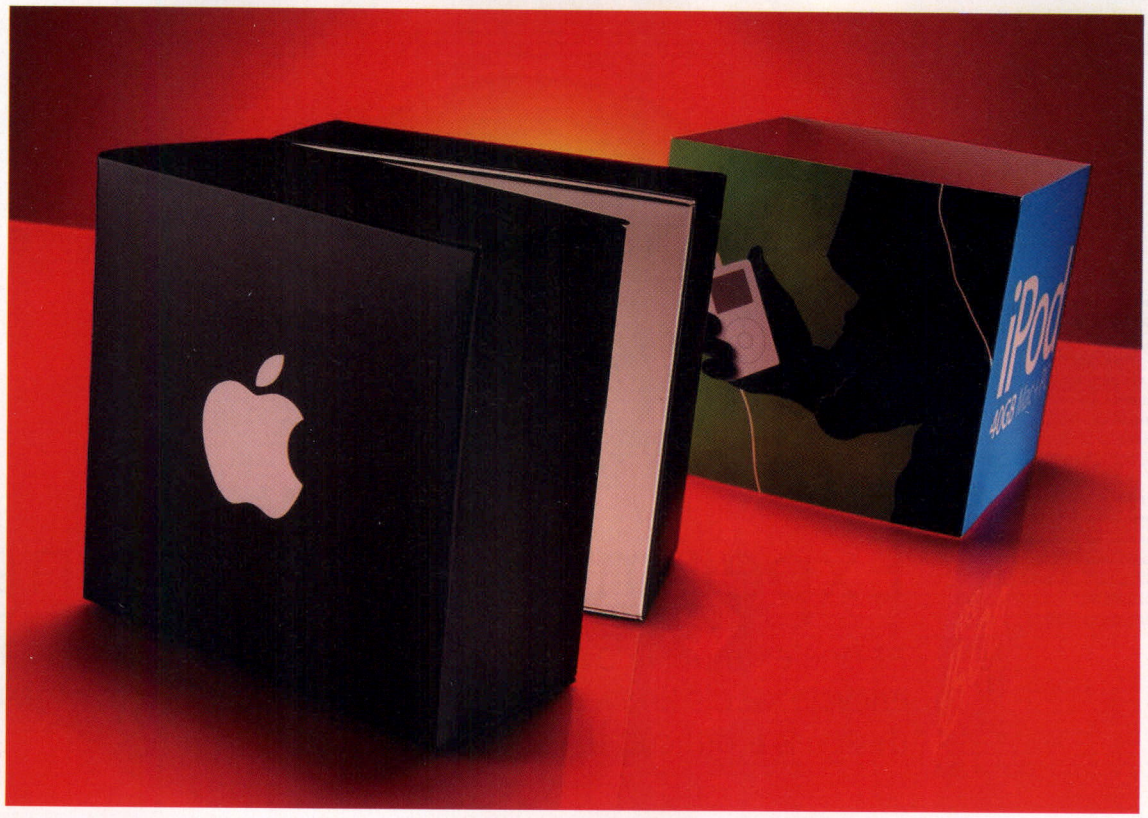
Below: This high-quality olive oil spread, Berio, packaged by Webb Scarlett deVlam, brings a touch of class to the dinner table. According to the designers, "The end result is as classy as a Dolce & Gabbana suit," but how would that look on toast?



Apple

[w] www.apple.com
[t] +44 (0)800 039 1010

Right: Apple has always known how to make consumers want its products so badly they start twitching and rolling their eyes. The iPod and iPod Mini are no exception as they extend the Californian giant's shadow over digital music. ca-p



Various packaging by Aloof Design, including:

Top row, centre: Business Class packaging for Virgin Atlantic. Developed with a unique curved base, this premium product reflects the brand's values.

Top row, right, and opposite page: Jewellery packaging for Jenny Dyer, London. Created from linen-embossed paper with a card lid and base, finished with a custom-made bone china insert.

feature

Experimental packaging design

At one extreme it involves thinking in three dimensions and having an encyclopaedic knowledge of paper stock, but the true nature of experimental design is a difficult thing to pin down...

Packaging, in the family tree of design, is a bit like an eccentric uncle, given to occasional outbursts of startling originality but otherwise very conservative. The majority of packaging design is produced to extremely tight budgetary and physical constraints, leaving little leeway for experimental flights of fancy. Against this backdrop, the smallest flourish can set a product way ahead of its competition, if it gets the go-ahead.

Meanwhile the rarefied brands – the premium content – demand their packaging be experimental and innovative. Part of the attraction, however, is the rarity of truly outstanding packaging. In the end, as Domenic Lippa, one half of design consultants Lippa Pearce says, "It's all about the personality of the brand."

What lies beneath

Package design has two important strands: structural and graphic. Structural design by its very nature demands an experimental element as designers conjure with materials and shapes to produce new objects. It's a demanding field and for this reason is often regarded as the rightful home of packaging 'experimentation'.

The graphic side of the business dwarves the structural work in terms of scale. The market's demand for ever-changing and updated visuals to decorate the surface of fairly standard package shapes is insatiable. But there are wheels within wheels – even within the rigid constraints dictated by high-volume production, experimentation is still possible, it just takes on a more subtle form.

As Sam Aloof of Brighton's Aloof Design says, "The primary role of packaging is to differentiate." This can be achieved in a

More experimental packaging from Aloof Design, including:

Right: Fluted bottle box developed for Hallmark Marks & Spencer Division. Made from Colorflute with tapered sides and tab-lock lid.

Below, third from left: A multi-faceted die-cut box for Alison Price. Formed from a flat sheet of paper, hand assembled and tab-locked with envelope base.

number of different ways, but the one thing it must never do is overpower the product. "The idea," continues Sam, "is to produce packaging that describes the object inside it. To strengthen and reinforce it." This goal is unchanging, whatever the product.

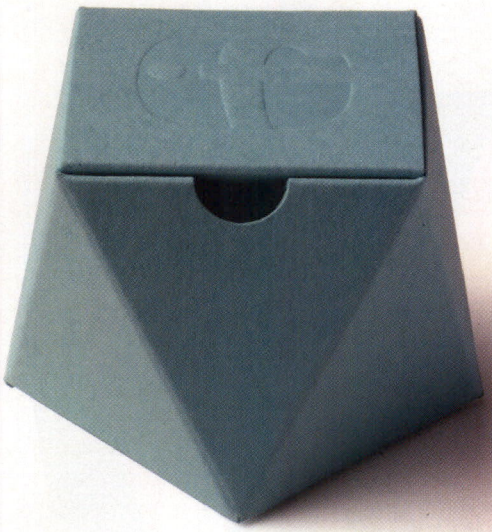
> "The idea is to produce packaging that describes the object inside out" **Sam Aloof**

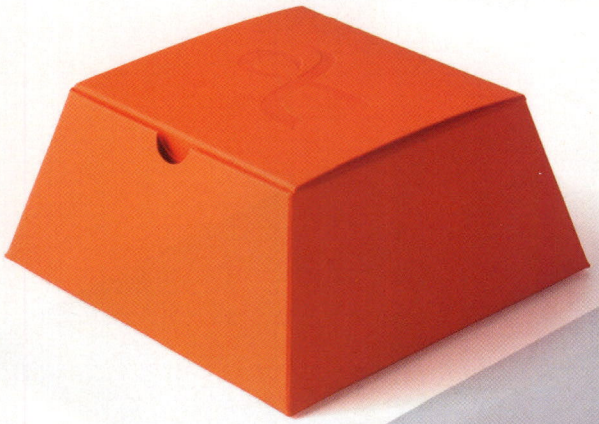
So the nature of a product will very often determine the level of 'experimentation' that's called for, an excessive approach slipping into the realms of gimmickry. But, says Janet Shipton, "In some instances even gimmickry is appropriate – if it enhances a product." Janet, who runs the packaging design MA at Sheffield Hallam, is unwilling to write off any potential avenues of experimentation without good reason.

A purpose

"Good experimental or innovative packaging should serve a purpose," says Janet. Experimentation for its own sake is of limited use, so the packaging itself should be useful. "It should aim to provide something that is needed or wanted by the user," continues Janet. In a world so choked on its production of junk, the last thing we want to turn out is more needlessly expensive rubbish.

Surprisingly though, Janet doesn't place sustainability as highly as other considerations: "Sustainable design is slowly coming through, but the big demand is understanding how RFID (Radio Frequency Identification Devices) and other smart





High street experimentation

"I think that experimenting is the process used to get to an outcome," says Carly Morris, Packaging Design Manager at Habitat. "That outcome is what's innovative, new and ground-breaking."

Carly's comment gives weight to the idea that the nature of experimentation is context-dependent. "The hardest aspect of my work," says Carly, "is getting consistency in print and packaging materials across the store." Experimentation naturally takes second place to the demands of the business at hand.

"When you're designing for a range of packaging across several countries, it makes the job harder and more time-consuming," explains Carly. However, there's still room for experimentation, even when you're working with this type of handicap.

"I would define experimental in terms of being playful," says Carly. "I work in two ways, depending on the brief." First, there are the elements which have to fit with Habitat's whole graphic look, which largely predetermines their appearance and therefore rules out experimentation.

The flipside comes when she's creating a new seasonal graphic and packaging project. Clearly warming to her theme, Carly goes on: "I'll go competitive shopping, review magazines, create mood boards, sketches and do lots of brainstorming, then play on the Mac."

It's a case of taking the rough with the smooth – designers by their nature are experimenters, so whenever the opportunity arises they'll start tweaking and fiddling.

"Experimentation is about playing and pushing boundaries with colour, graphics, typography and materials," says Carly. This may result in failures and successes, but Carly's adamant: "We need to experiment if we want things to progress and change."

Playful experimentation is evident in Habitat's toy packaging.

technologies and materials can be used and provide added value to offset costs."

Getting to grips

"Understanding what materials and technologies can provide opens up lots of opportunities for experimental and innovative design," says Janet Shipton, underscoring the need for a deep understanding of the raw materials if new ground is to be broken in packaging design. "Without the understanding of materials and processes," she adds, "innovation would be difficult."

"The material tells you what it can and can't do." This comment from Sam Aloof tells you he'd probably agree with Janet. Aloof Design produces beautifully original packaging for premium clients: "Clients come to us wanting something different," says Sam. "But I don't think they understand it means experimental."

A student of product design, when Sam graduated he was looking for his niche. He begins the story: "I made a paper box which I entered into various design competitions." Even when competing against £2,000–3,000 prototypes of designer chairs, that box came up trumps. "The majority of designers are seduced by big things," explains Sam, "but all of that energy can be focused into folding a piece of paper." For that reason, at Aloof, the design process works 'kind of backwards', from the materials. But Sam

> "Without the understanding of materials and processes, innovation is difficult" **Janet Shipton**

Evian Origine bottle

Following the success of the drop-shaped bottle Evian released to commemorate the millennium, the mineral water giant turned to Landor Associates' Paris office to mark its 50th anniversary year: 2005.

Rather doing away with the idea that anything that looks extraordinary must be experimental, Nicolas Julhiet, Client Director on the job, explained that this was, "A special event rather than an experiment."

The brief was: "To design a collectible bottle which would be easily ownable by Evian." Nicolas says that once they had considered the brand's key equities, "The mountain idea came along pretty quickly." Indeed, the bottle, made from good-quality glass, calls up all the right images of icy mountain streams.

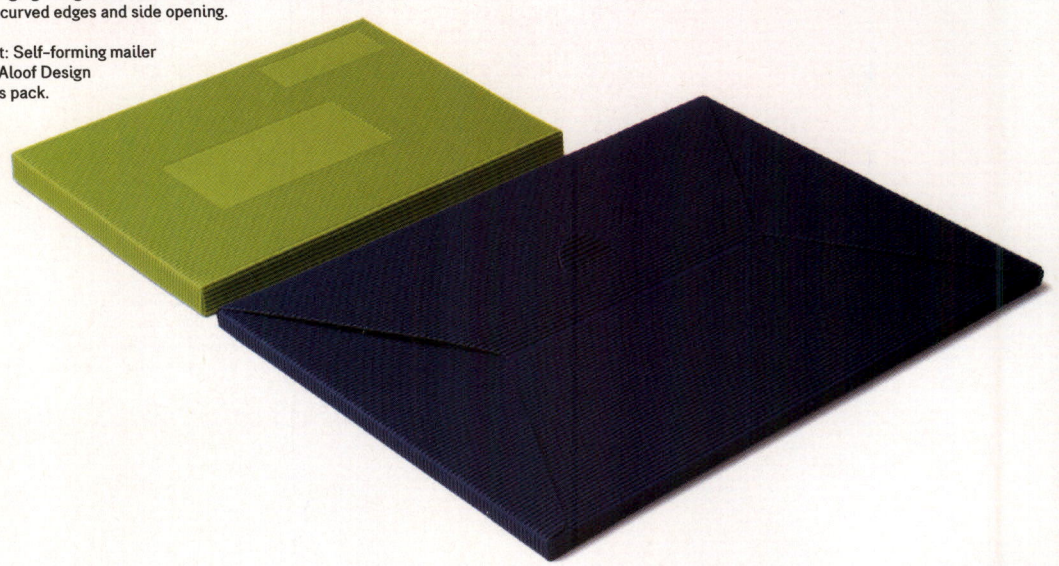
The whole team at Landor was chuffed when the job came up: "It was incredible for us to work on such a prestigious project with such creative freedom," says Nicolas. He almost sounds sad it had to come to an end: "With the majority of jobs you are working with a standard 1.5 litre bottle, but Evian is always innovative."

Landor Paris makes a mountain out of a water bottle.

Above: Halfords motor oils by Lippa Pearce and Pentagram – a brave investment in packaging design on the high street.

Above right: Aloof's own vexed box design adapted for product packaging using a die-cut box based on 'Pillow Pack' principle with curved edges and side opening.

Right: Self-forming mailer and Aloof Design press pack.



has cautious words to preface that: "The object has to come first, always. Is it fragile? Heavy? How will it be transported? You always have to start with the fundamentals." The degree of freedom is very relative: "It's infuriating when you come up with a very exciting form that just can't be mass produced," states Sam.

> "Just the choice of paper stock can change costs by thousands of per cent" **Sam Aloof**

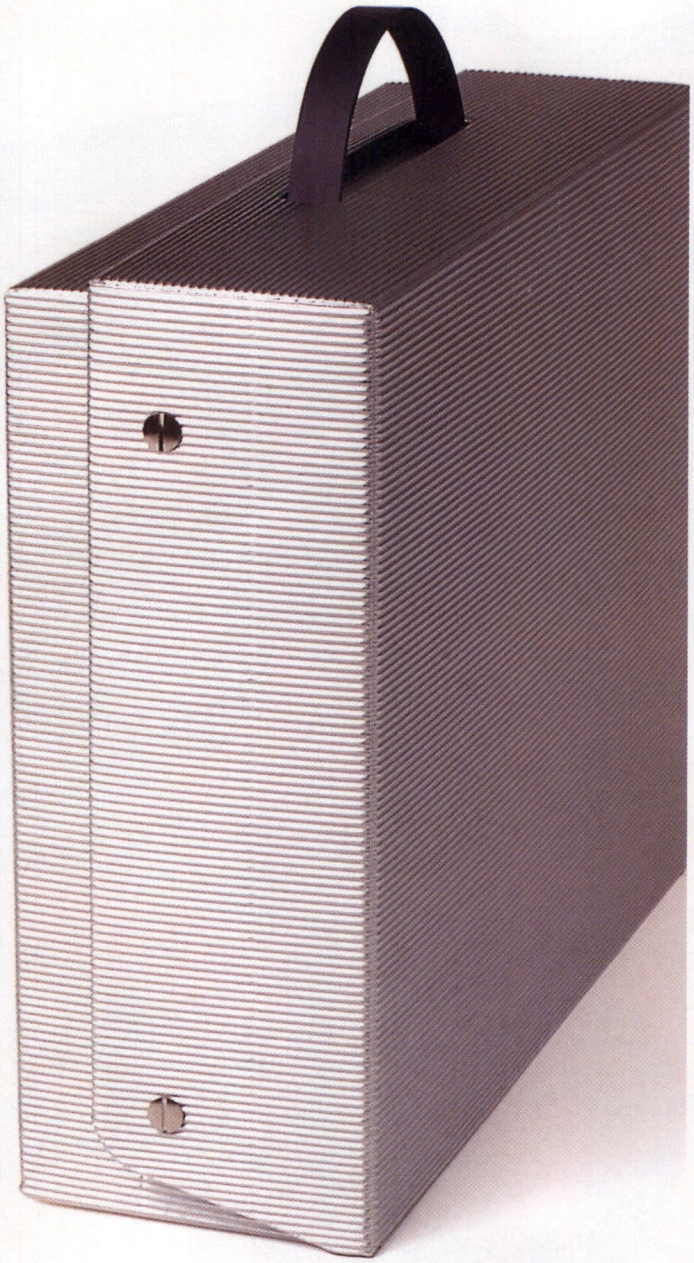
Nature of the game

"You'd think experimentation would be more popular but, in the end, it all comes down to cost," says Domenic Lippa, who has been designing packaging for household names for as long as he can remember. He laments the fact that, "High Street brands see it as an expense not an investment." But he's philosophical; it's just a fact of life.

Sam agrees: "The cost of structural packaging is often why it's not done." But this isn't surprising, margins are tight, half a pence in the wrong direction can make a project unworkable. As Sam admits, "There's a fine line between interesting and commercially viable."

You might think this still leaves you plenty of room to manoeuvre, but Sam explains the nature of the problem: "Just the choice of paper stock can change costs by thousands of per cent. One of the first things we're asked for is a quote, but you just can't answer that before you get started."

"According to the research," says Domenic Lippa, "consumers are not lovers



Studying packaging design

Sheffield Hallam University is home to the country's longest running BA in packaging design. Its MA is also well established, and the department's Packaging Partnership enables the industry to draw on its many skills and resources. Experimentation is an integral part of what goes on at Sheffield says Janet Shipton, head of the MA. "It can mean innovation through graphics, 3D form or materials and new technologies. It can also mean the approach that you take to design."

The packaging industry looks like it might be thinking about lengthening its stride a little. Alongside its PhDs, the University also has just landed a two-year research deal with Robinson Paperboard Packaging. The aim, explains Janet, is: "To provide directed packaging innovation which complements the existing team."

"Designers need time to experiment and try new ideas that may not be successful," says Janet. In a commercial environment this may not always be possible, the University fits into the overall picture by answering this need.

These Camstopper and Snowline products were packaged by Sheffield Hallam's Packaging Partnership, an initiative designed to put the kind of specialised research and skills the packaging department produces at the disposal of industry.

of experimental packaging." It seems that when dealing with large companies you're often faced with decisions made by focus groups, which means a dilution of vision on the part of those commissioning the work.

The strange thing is, as Domenic explains: "When you find you have a client who's willing to take a few risks, you end up with a massive breakthrough." Domenic's experience is confirmed in the work he's produced for household names such as Halfords and Waitrose. "It's a no-brainer that it'll work in their favour," he says. "But they still don't do it." However, for those willing to chance their arm, this inherent conservatism has a plus side: "Because the market for this type of thing is so flat, it's easy to stand out."

Experimentation versus innovation

We've been overlooking the second limb of packaging design: the graphical element. "Ways of rising above the norm can be quite subtle but really make a difference," says Domenic, who goes on to give the example of Innocent smoothies: "They break the mould for language on packaging. Including things like stones in the ingredients is brilliant. They're actually funny and people have responded to that." Credit where credit's due, says Domenic: "That is totally experimental. It's shaken people up to the point where Unilever is asking us for similar things!"

This is the central point because it asks us how we define words such as innovative and experimental. If experimentation is essentially the engine of change then surely this type of thing has to qualify. It all comes down to circumstances. The client has to be right, the product has to be right and the design has to be right. If one ingredient is wrong, the experiment will never get past the drawing board. ca-p

Street
Sweet Cola

Get started in packaging

Creating something as straightforward and boxy as retro sweet packaging might seem a doddle, but the intricacies lie within the 'cutter guide'...

Packaging is where art, craft and science all come together in a single project. The design of both the packaging and the surface illustrations requires creative imagination like all aspects of graphic design, but making it work so that your design can be folded into a complex shape by the printer or finisher requires a different kind of ingenuity.

The hub of the whole process is the 'cutter guide': a series of lines that tells the printer what to do. Solid lines indicate cut, dotted lines mean fold. Get this wrong and your design won't work, no matter how spectacular the graphics. In a real world situation, you'd consult quite closely with the printer to prepare the cutter guide (it's often supplied by the printer rather than created yourself) but we show you how to transform your own sketch or diagram into a workable file that the printer can turn into a 3D shape.

In this tutorial, you'll be creating a box in the shape of a van to house a new line of fizzy chews called Street Sweet Cola. As you can see, it's a retro design straight out of the 70s.

The secret involves using spot colours and overprinting to create a cutter guide that doesn't interfere with the process colours underneath, concepts that even befuddle experienced designers. Luckily, Adobe *Illustrator* makes the process relatively painless as long as you follow the key instructions to the letter.

Expertise provided by Jason Arber, Senior Editor and Co-founder of Pixelsurgeon. See **[w]** www.pixelsurgeon.com or contact the company at **[e]** info@pixelsurgeon.com.

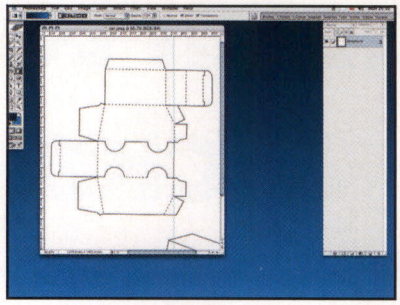
All the components needed to complete this tutorial can be found on the *Computer Arts Projects* CD68 in the Software\Tutorials\Tutorial files\Tutorial files\All\Experimental folder.

Part 1: Preparing your project

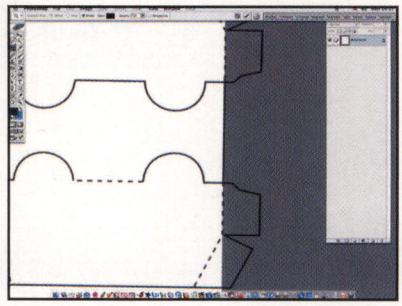
Create a template in *Photoshop*, take it into *Illustrator* and choose a cutter guide colour...

Previewing your design in 3D

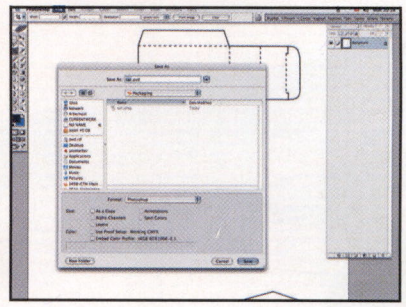
You can use *Illustrator's* built-in 3D tools to create a mock-up of the finished artwork. Take the outline of the right-hand side of the van and extrude it by the length of the front of the van (Effect>3D> Extrude & Bevel...). You can rotate it in space, and by dragging the design of each side into the Symbols palette, you can map artwork onto it, too.



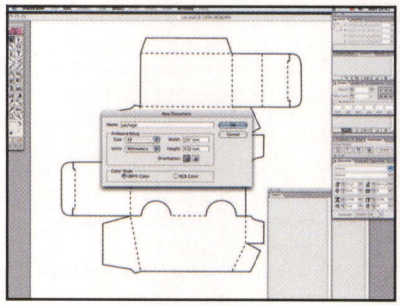
1 In *Photoshop*, open the car.jpeg file from the CD. Make the rulers visible (View>Rulers) and drag a guide to one of the vertical lines on the diagram. Clearly the image isn't straight so you need to correct this.



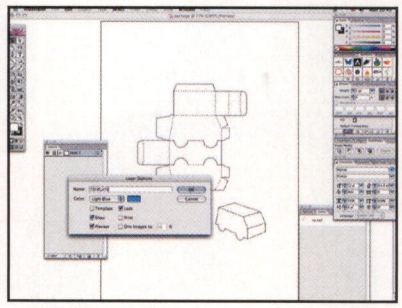
2 With the Crop tool from the toolbox, draw a rectangle around the shape. Drag one edge of the crop marquee to a vertical line, and adjust the angle of the marquee by dragging one of the corners so that it's parallel to the drawn line.



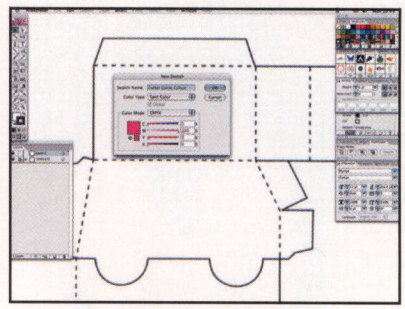
3 Drag the marquee edge clear and click Enter to crop and straighten the image. Next, save the corrected image as a PSD file (File>Save As...). It's good to get into the habit of saving in a format that retains the maximum amount of data.



4 Create a new document in *Illustrator*. Ensure that the artboard is large enough to contain the diagram (in this instance, A3 is an ideal size). Also make sure that the Colour Mode is set to CMYK. Name the document and click OK.



5 Place the corrected *Photoshop* file onto the artboard (File>Place). In the Layers palette, lock the layer to avoid accidentally moving it, then double-click it to bring up the Layer Options. Name the layer 'Template' and uncheck the Print option in case you forget to delete the layer later. Click OK.



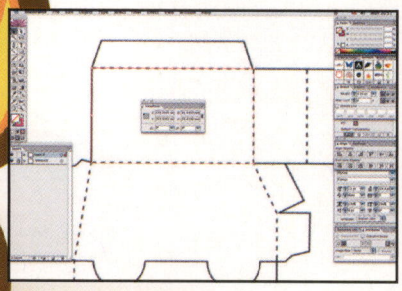
6 This is a crucial stage: creating the cutter guide colour. From the Swatches palette click the New Swatch icon to bring up the New Swatch options. Name the colour, ensure the colour type is Spot Colour, then use the Colour Mode to create any colour you like for your new creation.

Part 2: Creating a cutter guide

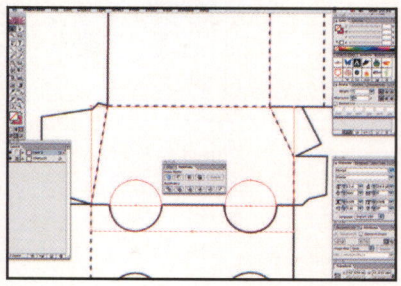
Follow these steps carefully to make a printer-friendly cutter guide...

The need for bleed

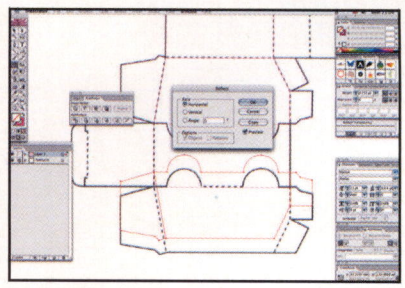
Complex cutter guides require complex bleed paths too. Bleed refers to the extra bit of artwork that goes over the edge of the design in case the cutter guide moves or the artwork shifts on the press while being trimmed. It stops white lines appearing in the space between your design and the actual trimmed edge, which might not be as accurate as you'd like.



1 You can begin tracing over the template on a new layer using simple shapes, such as the Rectangle tool. Ensure there is no fill and use the spot colour for the stroke with a width of 0.25 point. Use the Transform palette to make your shapes as accurate as possible.



2 Use the Pathfinder palette to make compound shapes when you get to the wheels. Use the 'Add to shape area' command to combine two or more circles and rectangles. Click the Expand button.

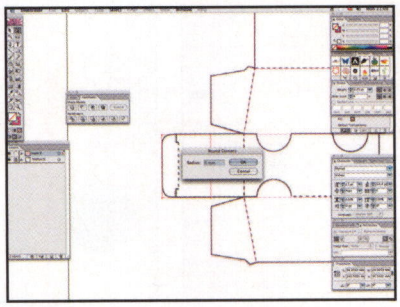


3 To ensure everything matches up, duplicate the side of the van by copying (File>Copy) and then pasting in front (File>Paste in Front). Create a mirror image by double-clicking the Reflect tool from the toolbox and flipping the van side on its Horizontal axis. Repeat this technique when required.

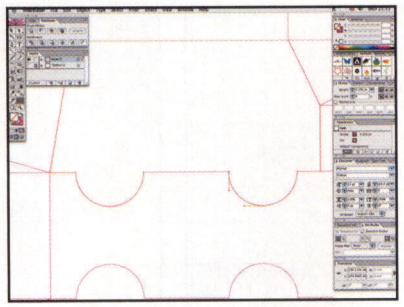
Creating a cutter guide continued...

Overprint explained

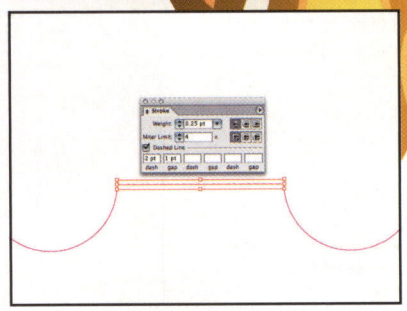
Overprinting does what it says on the tin, printing over the underlying image. Normally if you have a red circle on top of a blue square, graphics packages will cut a corresponding circle out of the blue square at the printing or separation stage so the red circle prints directly on the paper. Overprinting overrides that behaviour to force the red circle to print directly onto the blue square, which might result in a purple colour where the two shapes overlap.



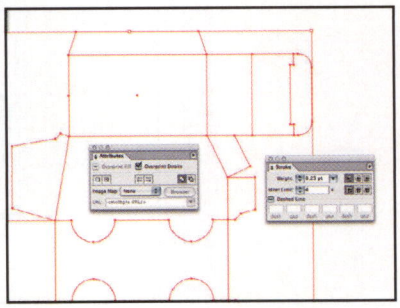
4 To create rounded corners on just one edge, use the Scissors tool from the toolbox to snip the opposite corners (to prevent them from becoming rounded themselves). Then apply the Round Corners filter (Filter>Stylise>Round Corners). Use the Join command (Object>Path>Join) to reattach the corners.



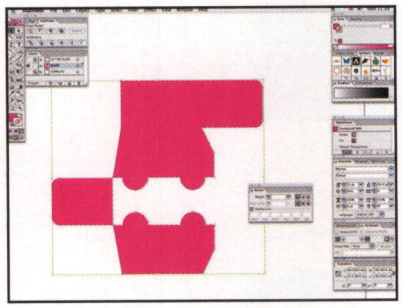
5 Once the template has been recreated, it's time to distinguish the cut lines from the fold lines. Use the Scissors tool from the toolbox again to snip the control points to create individual lines instead of polygons.



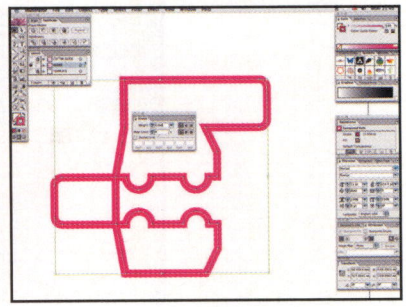
6 Select a new individual line that's destined to be a fold line and, using the Stroke floating palette, check the Dashed Line option (you may need to Show Options from the palette's pop-out menu). Create a dash of 2pt and a gap of 1pt to form a dotted line.



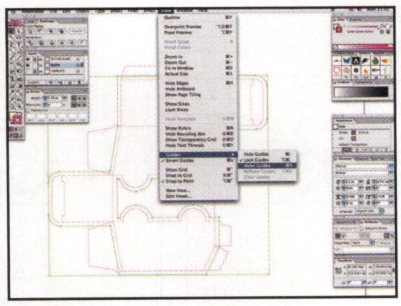
7 Another crucial step once all the fold lines have been created is to select all the lines (Select>All) and, using the Attributes palette, check the Overprint Stroke box. This ensures that when the separations are created, the spot colour doesn't leave thin white lines in the rest of the artwork.



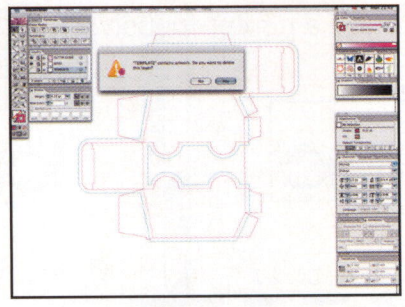
8 Duplicate the Cutter Guide layer by dragging it onto the New Layer icon. Name the new layer 'Bleed'. Ensure the layer is below the cutter guide, which must remain the top layer. Delete all the lines except those marking out where the design will go, which is the front, back, sides and top.



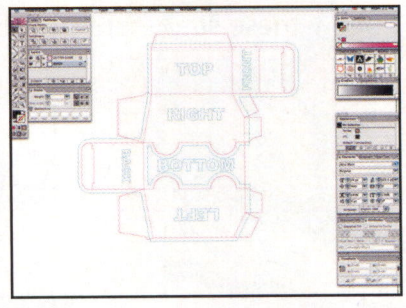
9 Give the bleed lines a Stroke of 6mm. The bleed only needs to be 3mm, but *Illustrator* centres the lines, putting 3mm on either side of the middle. Expand the Stroke (Object>Path>Outline Stroke) and delete the inner line from the newly created polygon.



10 Use the Join command to make sure the resulting lines create a solid polygon, not just a collection of lines. Convert the polygon into guides (View>Guides>Make Guides), which act exactly like ruler guides.



11 You can now delete the Template layer by dragging it to the Trash icon on the Layers palette. This will prevent it printing when separations are created – it's also dead weight on the file size.



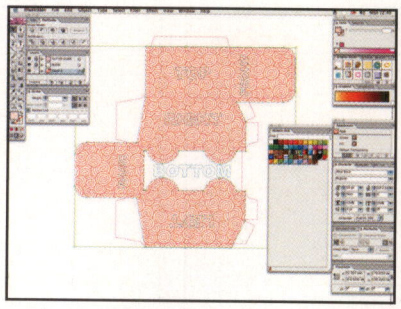
12 As a finishing touch, you could mark out the different sides to avoid confusion. Use the Text tool to write the names, convert the text to outlines (Type>Create Outlines) and finally turn the outlines into guides. You're now ready to start adding your designs.

Part 3: Getting creative

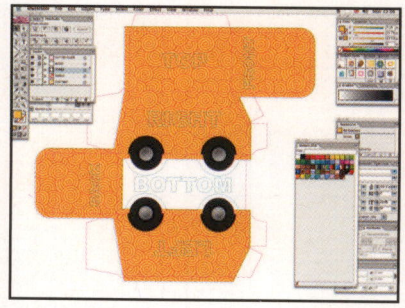
With your cutter guide complete, you can start covering the car with designs...

Filters vs effects

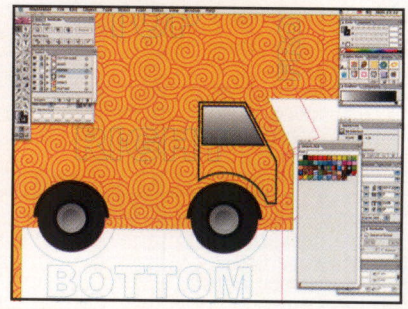
Many commands for reshaping an object appear in both the Filter and Effect menus. However, filters and effects have different consequences, so it's important to understand the differences. Effects are live, which means you can apply an effect command to an object and then continue to modify the effect's options or remove the effect at any time using the Appearance palette. Filters change the underlying object, and the changes can't be modified or removed after the filter is applied, but usefully create extra anchor points which can be manipulated like any other shape.



1 Duplicate the Bleed layer and lock the guides (View>Guides>Lock Guides), select the outline and release it (View>Guides>Release Guides). Lock the guides again and you're left with a polygon with no stroke or fill, which you can colour with a pattern from the Swatches palette.

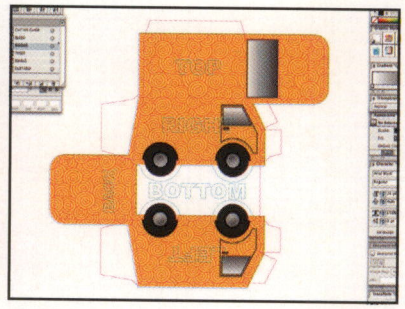


2 Create a new layer called 'Tyres' and from the CD open the file called 'tyres.ai'. Copy the tyre artwork and paste into your new layer. Duplicate, reflect and position until all four tyres are in their correct places.

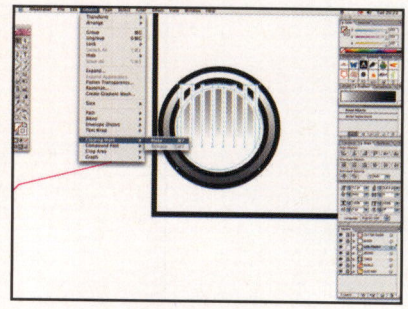


3 Use the Pen tool to draw a door and window for the van. Use a carefully positioned circle to remove a slice of the door for the wheel arch using the Pathfinder palette. The window simply uses the default black-and-white gradient from the Gradient palette.

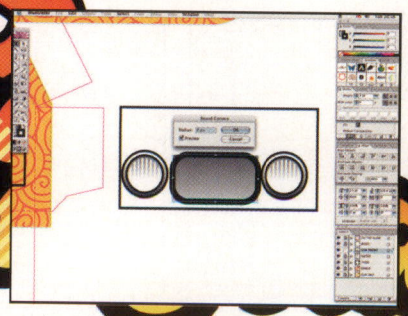
4 For the door handle, use the Ellipse tool from the toolbox to draw an oval containing a black-and-white gradient. In the Transparency palette set the Opacity to Multiply. A simple rounded rectangle filled with black creates the door handle itself.



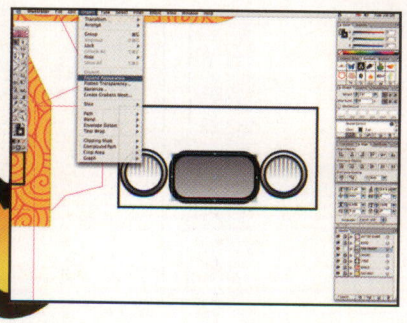
5 Duplicate and reflect the door and position it on the left side of the van, matching the right side. The windscreen is simplicity itself: a simple rectangle with a black-and-white gradient fill. You can control the angle of the gradient by clicking and dragging using the Gradient tool from the toolbox.



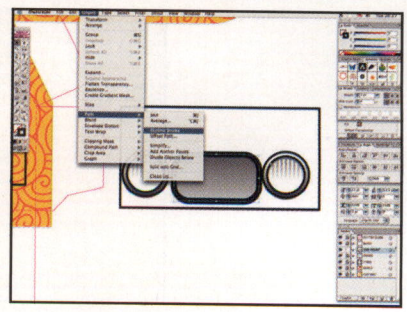
6 Create a headlamp out of a couple of circles (with subtle gradients for modelling). Make the headlamps look more realistic by adding some vertical lines to the glass and masking them in the circle (Object>Clipping Mask>Make). Ensure the masking shape is the top object.



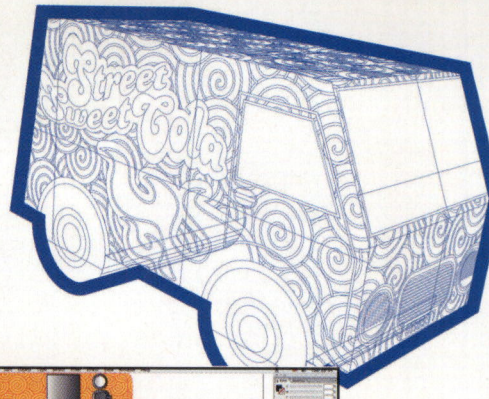
7 Duplicate the headlamp and build a radiator out of a rectangle with a thick keyline and a graduated fill. Use the Round Corners effect (Effect>Stylise>Round Corners), which, unlike the Filter, enables you to preview the changes as you adjust the radius.



8 When you're happy with the corner radius, expand the rectangle's appearance (Object> Expand Appearance). This 'fixes' the round corners, making them uneditable in future.



9 Convert the keyline to an outline (Object> Path>Outline Stroke). This changes the path into a polygon object, which can then have its own stroke. Use the Eyedropper tool to pick up the fill and stroke style from the headlamp rims.

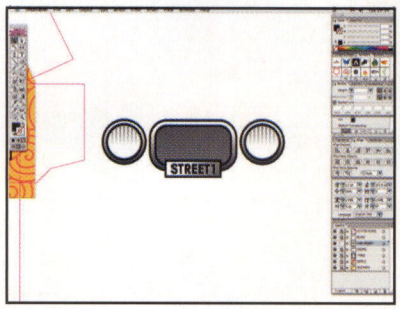


Part 4: Flames of design

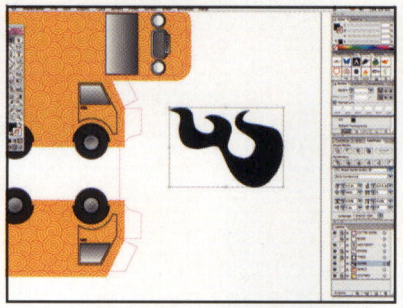
Complete your van's paintwork and get the artwork ready for print...

Why use Illustrator?

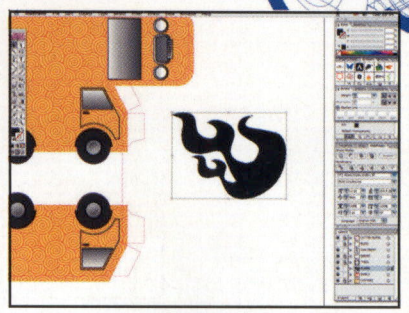
Although *InDesign* is capable of doing much of what this tutorial demands, packaging experts regularly use *Illustrator* to produce their artwork. This is because highly complex cutter guides are easier to create using *Illustrator*'s Bézier tools than *InDesign*'s or *XPress*' less refined tools. And because *Illustrator* can handle spot colours and overprints, and produce repro quality PDFs and Postscript files, why move to a different application just to output?



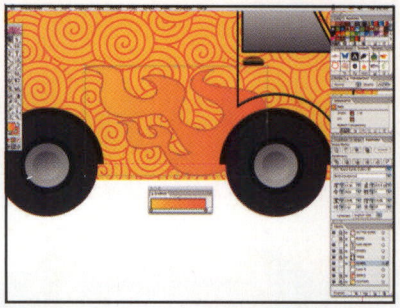
1 Fill the radiator with horizontal lines and create a number plate. It's just a rectangle with our old friend the gradient and some text aligned to the middle horizontally and vertically. Group all the objects, rotate them by 90 degrees using the Rotate tool from the toolbox and position them on the front of the van.



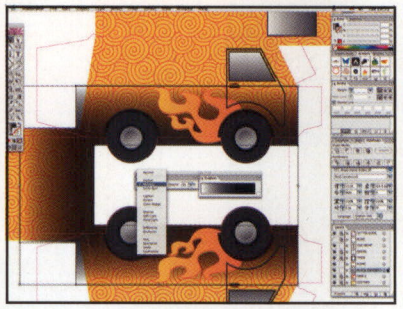
2 Open the file flame.ai from the CD. The image may look familiar to some of you. Copy and paste it into a new layer on the van artwork. The flame is going to give the van a 70s hot-rod feel.



3 The first thing to do is copy and paste the flame and shrink it down a little, positioning it below the larger flame. When you're happy, join the two shapes together using the Pathfinder palette. If you're feeling brave, use the Pen tool to remove unsightly anchor points and smooth out the curve.



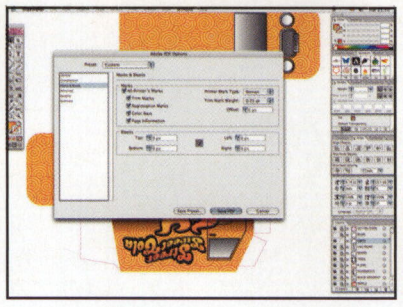
4 Position the flame layer between the background layers and the tyre layer. Scale the flame until it looks right, spitting fire from the front wheel. Give the flame a graduated blend, and click on the blend's start and end points in the Gradient palette and Shift-click to sample colours from the van's pattern.



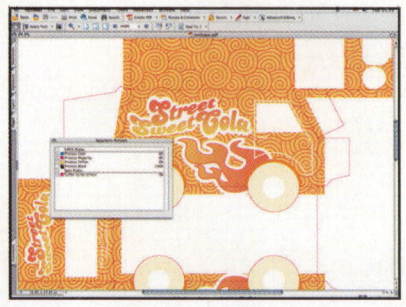
5 Duplicate and reflect the flame to the other side of the van. To make the flames stand out, create a new layer behind the flames and draw some rectangles on the sides and back from the bottom to half-way up. Fill these with a black-and-white gradient. Set the gradients to Multiply with an Opacity of 80 per cent in the Transparency palette.

6 On the back of the van, create a box for the ingredients and the manufacturing details. When you're happy, rotate the box by 90 degrees and position in the correct place.

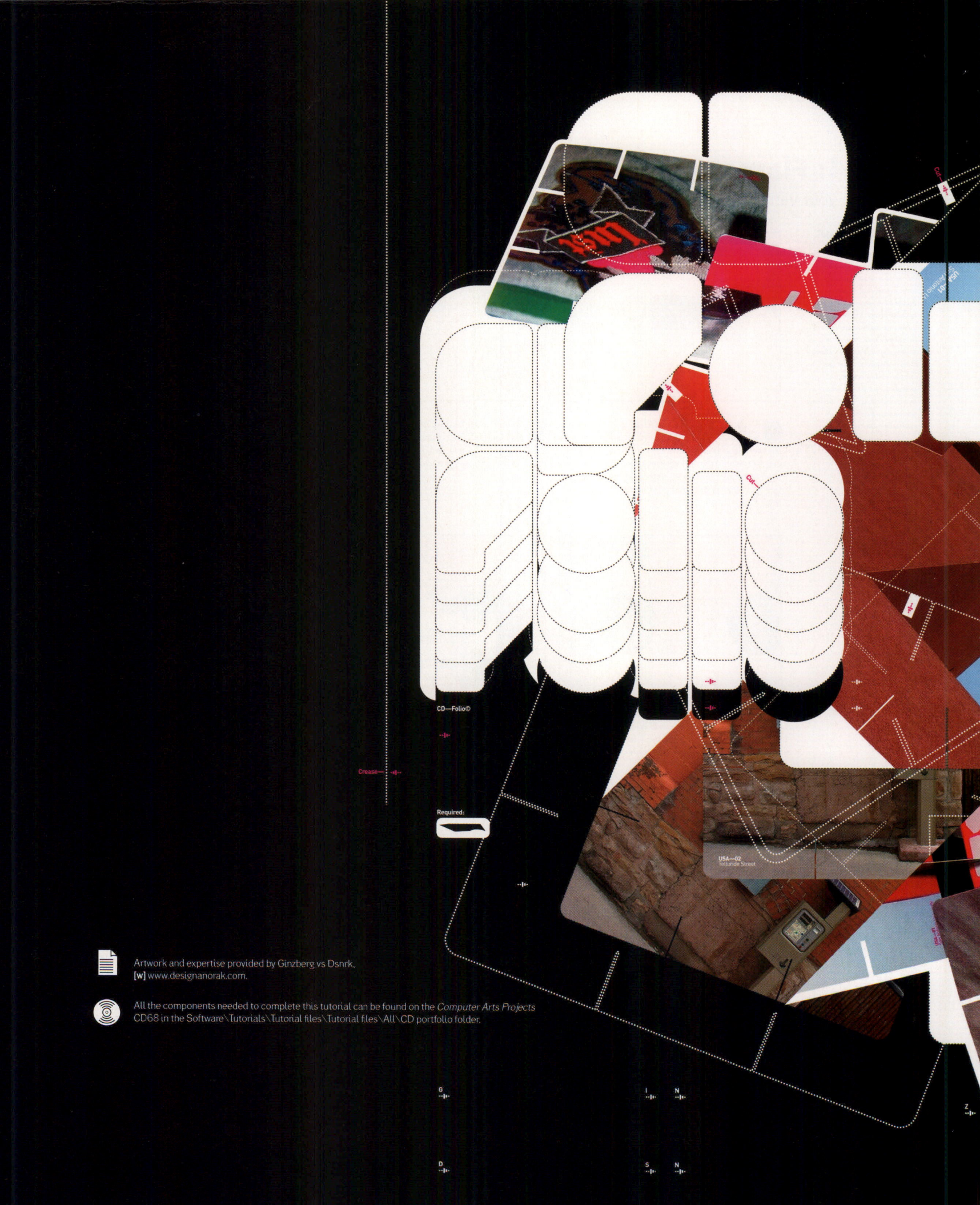
7 From the CD, open the file street_sweet_cola.ai and copy and paste it into the Van file. Scale and position it on the van, using the Eyedropper tool to sample the flame gradient (you'll need to use the Gradient tool to smooth the gradient over the whole logo and not just to individual letters).



8 Although you've been saving all the way through (you have been saving, right?) it's time to save the file as a PDF (File>Save As...). Ensure that 'All Printer's Marks' is checked and the file is saved as at least *Acrobat 5*. Click Save PDF.



9 With *Acrobat Professional*, you can check the colour separations and see that the colour called 'Cutter Guide Colour' will print on a separate plate. The printer will use this to cut and fold the van, leaving the CMYK colours untouched. ca-p



Artwork and expertise provided by Ginzberg vs Dsnrk,
[w] www.designanorak.com.

All the components needed to complete this tutorial can be found on the *Computer Arts Projects* CD68 in the Software\Tutorials\Tutorial files\Tutorial files\Alt\CD portfolio folder.

Cutting-edge portfolios

Using simple packaging techniques and a bit of paper engineering, create your own CD portfolio package at home...

We're going to show you how to make a CD portfolio package at home, while giving you tips for basic techniques to packaging and die-cuts which can be applied within an industry environment.

Using *FreeHand*, we guide you through the process of creating easily updateable portfolio sheets which can be arranged to build a flexible desktop structure to exhibit your work. These can be carried in a self-locking wallet that holds a CD/DVD securely. All this can then be packaged in a functional and engineered slipcase for you to send out as a complete portfolio package.

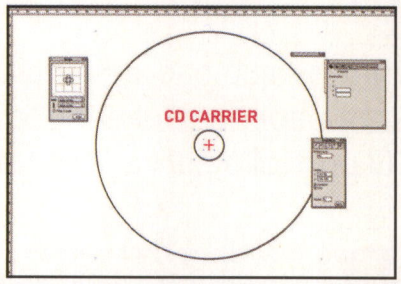
We also give you some ideas for creating your own portfolio and capturing people's interest without breaking the bank. Once you've followed this tutorial, try taking your portfolio in different directions – you'll be amazed at how much you can get from some printed sheets, a scalpel and some sticky tape.

Part 1: Getting started

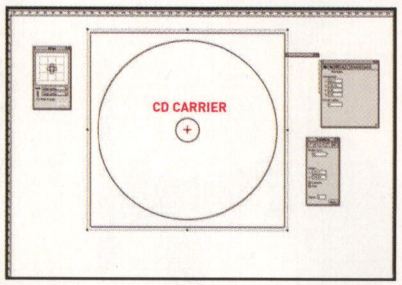
Setting out the wallet in *FreeHand* and ensuring the flap folds together correctly...

Formes and dies

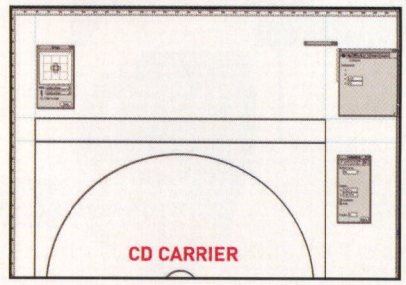
As you'll see from the tutorial, we're creating a template with extra elements to be cut out at home. If this CD packaging was mass-produced then a forme of each template and cut element would be made. A forme is a blade that is fashioned to the shape of your guide, and it punches, or die-cuts, the shape out of a sheet. It's an extremely good finishing technique and an essential production tool. Remember your shape must be a closed path to get a clean cut. Check out **[w]** www.lasercraft.co.uk for the future of die-cuts.



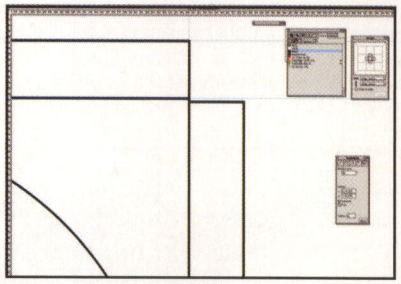
1 Map out the area a CD will take up and dictate the size of the wallet. Draw a circle of 120mm in diameter. Clone this (Ctrl/Cmnd+[+]) then resize the circle around the centre point to 15mm diameter. This now shows the size of a CD to be carried in your wallet.



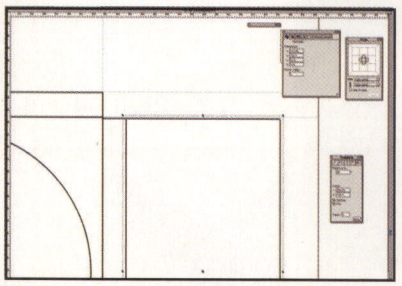
2 Now draw a box 125x125mm, and centre this on the CD guide. This forms the base of your wallet. Now is also a good time to start pulling guides into the dimensions of the box to keep everything lined and help with the future structure.



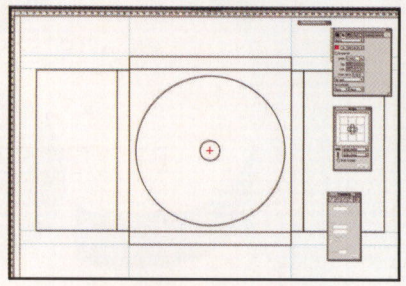
3 Draw a box 125mm wide by 10mm high, and position it so its bottom edge matches the top edge of the base. Clone this box and position its top edge with the bottom edge of your wallet. You now have the base and two sides in place. Pull your guides in. You can make the height of the sides larger if you have more contents for the wallet.



4 The right and left sides of the wallet will fold in before the top and bottom. Draw two boxes of 9mm wide by 124mm high and position them on both sides, centred on the horizontal axis of the base. When the time comes to fold up the wallet, this slight inset enables the sides to sit inside one another and not clash.



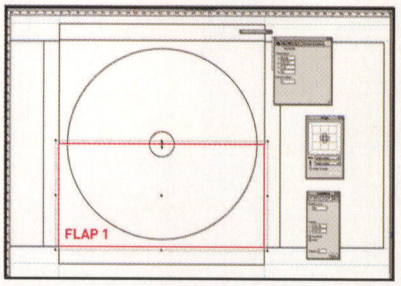
5 Draw another new box, this time 62.5mm wide by 124mm high and position this to the right and left respectively of the just created right and left sides. These will be the inner flaps of the wallet, helping to hold assets in place and enabling the user to 'unwrap' the wallet.



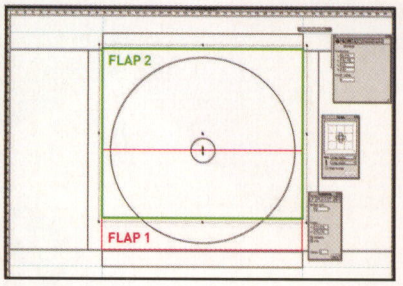
6 Now check your document against the screenshot to make sure your wallet is taking shape. The engineering of it is becoming apparent, so we'll move on to add the top and bottom flaps which will self-lock and hold your wallet together.

Part 2: Self-locking device

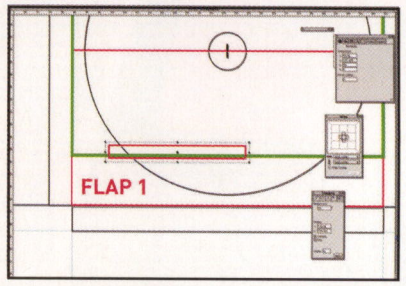
We show you how to use cuts and catches to lock the flaps in place...



1 For Flap 1, draw a box 125mm wide by 62mm high. Position it so its bottom edge sits on the bottom edge of the base. It won't be staying here, but use its position to aid in setting up the exact cuts required to create the catch system between the two flaps.



2 For Flap 2, draw a box 125mm wide by 105mm high and position its top edge with the top edge of the base. You can see how this significantly overlaps Flap 1. This helps with overall strength of the wallet and its ease of use within the slipcase. It also gives you a good surface area to embellish as you wish.



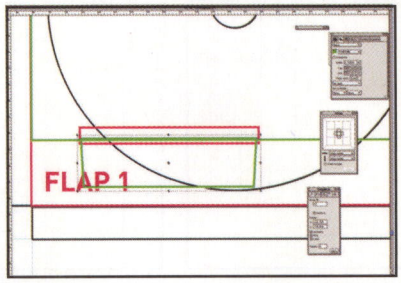
3 Now for the cut-through in Flap 1 which receives the catch from Flap 2. Draw a box 55mm wide by 5mm high and position its top edge with the bottom edge of Flap 2. Line this up carefully because the catch needs to come together in a snug fit – too much give either way and the catch will fail.

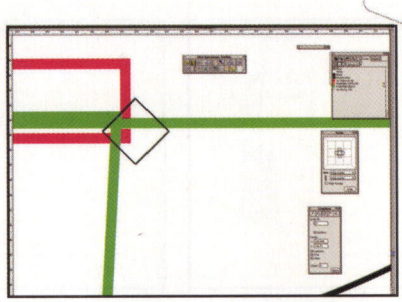
Part 3: The catch

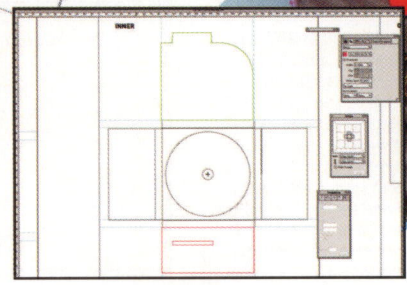
Use simple paper engineering to create the catch that locks flaps...

CD attachment

For this project we used a Foam CD Hub to attach the CD to the inside of the wallet. This gives you the freedom to place your CD wherever you wish on a surface rather than tying you down to standard cases and their restrictions. For all you DIYers out there, these can be purchased easily over the internet – you normally get 1,000 for around £30.







1 Now for the catch piece on Flap 2. Draw a box 55mm wide by 15mm high. Ungroup this box, select the bottom two corner points together then go to the Transform palette. Click Uniform and set it to perform a 95-per-cent action. This gives you a nice even inset to the catch – it's a handy way of creating exact diagonals when needed.

2 Position this with its top edge on the bottom edge of Flap 2. Now draw a small 2mm square, rotate it 45 per cent (holding Shift while Free Rotating holds the action at around 45 per cent). Now position this so it overlaps the catch's top corner and punch it through to make a small nick in it. Repeat on the other top corner.

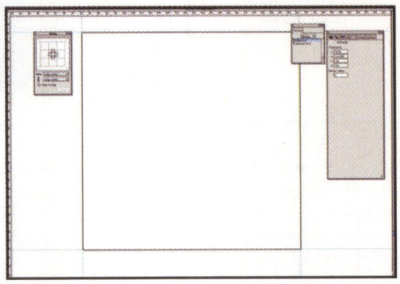
3 Now 'Union' the catch with Flap 2. Flip the flap 90 degrees, then rotate it 180 degrees and position its bottom edge with the top edge of the top side. Group Flap 1 with the cut guide, flip and rotate it as you did with Flap 2, positioning it with its top edge to the bottom edge of the bottom side. You now have your net for the wallet.

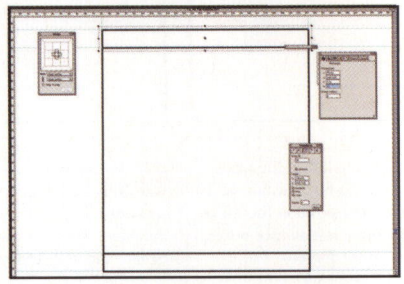
Part 4: Slick slipcase

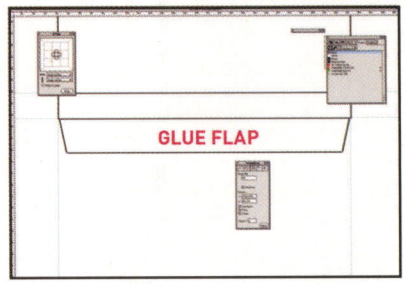
Form a slipcase to carry the wallet and set up a glue flap and die-cuts...

Embellishment

In this tutorial, we've only applied some basic graphics to show how these could function on it and tie the package together. We've also used a format that enables single-sided printing, making it easier for production at home. In addition, we've given you a starting point with the cuts and shapes, but you can take this idea further as long as it still functions. If you wished, you could print all your personal details on the case or change the shapes and dimensions used. Remember, it's *your* portfolio, so just do whatever works best for you



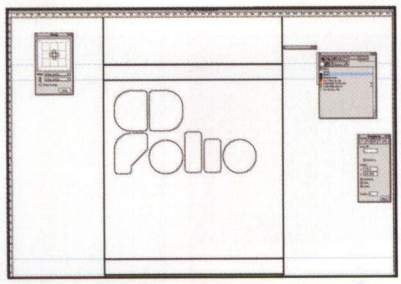


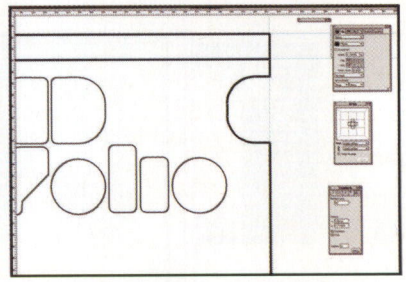


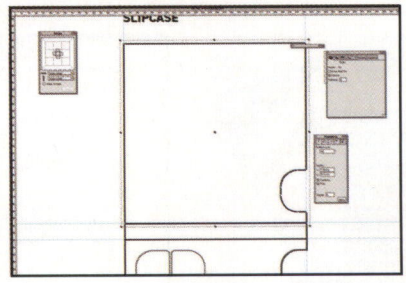
1 Following the same principles and dimensions of the wallet, draw a box 126x126mm. This forms the face of the slipcase. Notice it's slightly bigger than the wallet, which enables the slipcase to 'carry' the wallet easily and make its movement in and out of the slipcase easy but with enough resistance to hold it in place.

2 For the sides, draw boxes 126mm wide by 11mm high and position them at the top and bottom respectively of the face. Again, the slight increase in size to the wallet enables these two pieces to work together. Not allowing any 'give' is a common error because it's often forgotten that the end result will be a physical object.

3 Now draw a box 124mm wide by 20mm high to form your glue flap. Use the same process as creating the catch. Ungroup the box and rescale the bottom two corner points by 95 per cent to get your diagonals on the flap. These ensure that when the flap goes into place it won't offset and project out awkwardly.







4 Use Ctrl/Cmnd+R to import the file CDFolio_Type.eps from the CD. Position this type on the face ranged towards the top left. If this was to go into production, this element would be cut from the card using a metal cutter/blade, known as a die. Each case would then be individually punched creating holes through a flat surface.

5 Select the 'D' from CD, clone it, flip it by 90 degrees and then position it over the right edge of the face. Now punch this through the face panel. You have now created an 'opening' and an easier means of pulling out the wallet when it's inside the slipcase.

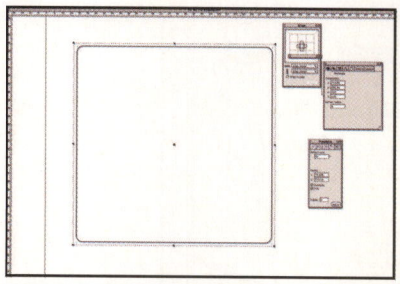
6 Clone the face, flip it 90 degrees and rotate it 180 degrees. Position this with its bottom edge to the top edge of the top side. This is the back panel of your slipcase and acts as a perfect mirror of the face with the same pull opening in place, again helping the movement of the wallet.

Part 5: Portfolio sheets

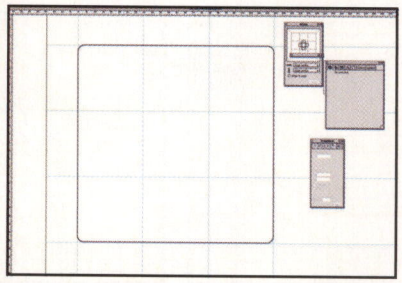
Make individual portfolio sheets that will fix together to form a freestanding desktop construct...

Updateable portfolio

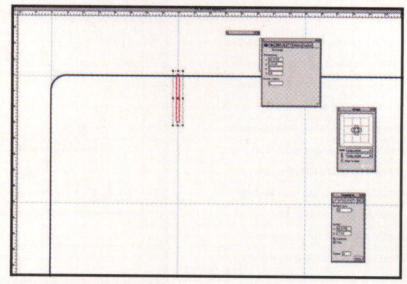
There's nothing worse than having to constantly update your portfolio from scratch and supply it to your chosen recipient. This system enables you to feature new work on new panels. It also gives your portfolio a playful and intriguing element while having a paper engineering angle. We've ensured that all these nets are easy to get out of an A3 sheet, and most copy shops will do high-quality prints on a heavy enough stock to make packaging from.



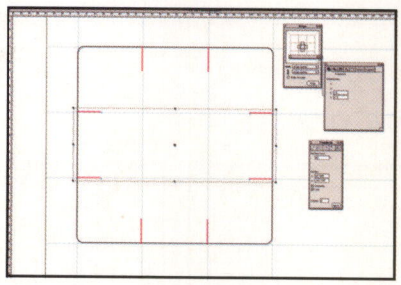
1 We'll now show you how to make a template for multiple panels which can be fixed together with simple cuts to make a solid exhibition of your work. Draw a box of 120x120mm and set the Corner Radius to 5.



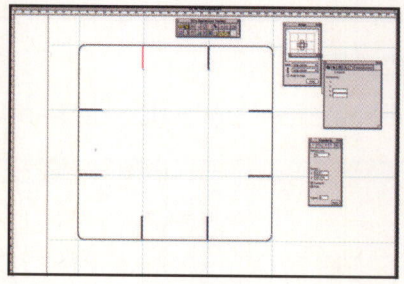
2 Drop guides in at every 30mm, dividing the box into nine partitions. You can change this to give yourself more cuts and more variety to how the finished panels fit together, but make sure they divide into the panel size so they'll balance better.



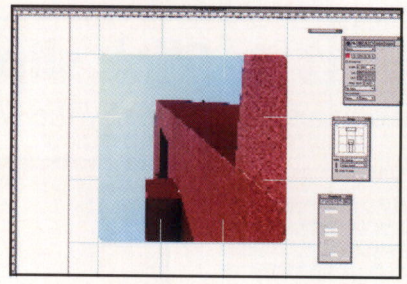
3 To mark the cuts, draw a box 15mm high by 1mm wide and position it on the top-left edge guide, slightly overlapping the panel's edge. This cut should be tiny in width, just enough to enable the cuts to 'receive' one another when slotted together. Again a little bit of resistance is essential.



4 Now clone the box, moving left to the next guide while holding Shift to hold its axis. Select both cut boxes, clone them, and position these over the bottom edge guides. Now select all four boxes, clone them then rotate them 90 degrees. These should be in position for the side cuts.



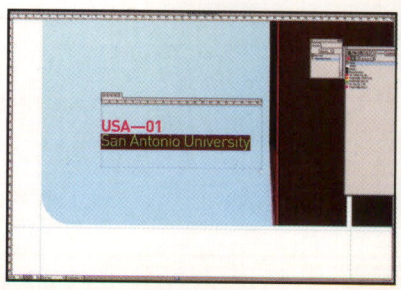
5 Select all the cut boxes and the panel box. Now go to Punch under the Xtra Tools palette and begin to punch the cut boxes in turn through the panel. This gives you a template for the portfolio panels. Clone this for as many panels as you need.



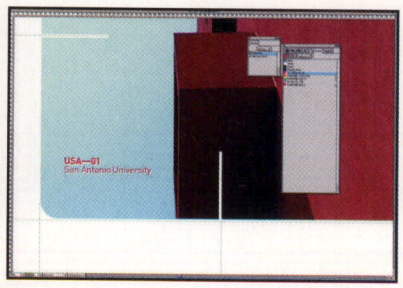
6 To fill panels, import the file Image_1.tif from the CD. Position this behind the panel so you have bleed around the panel and into the image. Cut this image (Ctrl/Cmnd+X), select the box and Paste Inside (Ctrl/Cmnd +Shift+V).

Part 6: Fifth colour

Set up an element to be printed with a fifth colour...



1 You can add to Process/4colour/CMYK printing by adding a fifth spot colour. To show you how to do this for projects going to print (rather than being run out at home) we'll use the type element that's the title for each piece on the panels.



2 Once you're happy with your type, convert it to paths. For this example we've decided to use Spot Fluro 806 – a very bright pink. In your Swatches palette, access the spot-colour list and select #239, a similar pink colour. Double-click on its name in the Swatch list so you can rename it and re-title it Spot Fluro 806.

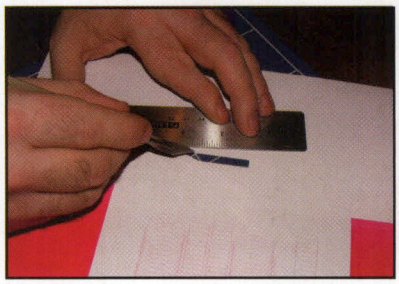
3 Now fill your element with this colour. Another tip is to set your measurements to points, select your object and go to the Stroke palette. Give the object a Basic Stroke of 0.1 and click on Overprint. This is a manual way of setting trapping so that when it's printed there won't be any elements out of registration.

Part 7: Putting it together

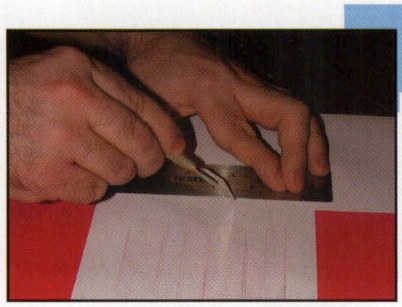
Now for the practical bit: turning a sheet of card into a wallet and slipcase...

Cutting-out rules

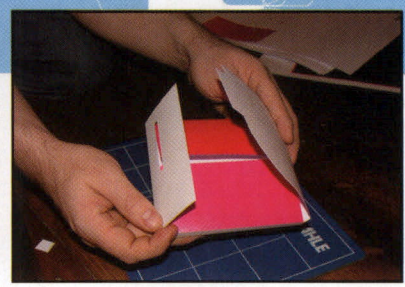
1. Use a metal ruler.
2. Always cut with the ruler covering the work.
3. When cutting curves always look just in front of the point of the blade.
4. Use a sharp blade.
5. Invest in a cutting mat.
6. Concentrate or else...



1 Now you've got your printed sheets, you can cut out your components. Starting with the wallet, cut the catch slot out of Flap 1. To get really crisp corners, cut diagonally from corner to corner then back down the edges. Don't ask why this works but it does!



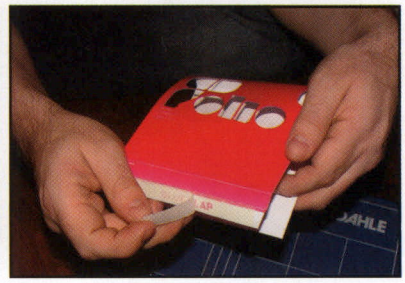
2 To help make the folds as clean as possible, you need to score them. Using the back edge of the scalpel blade, run this along the fold lines. Gently does it as this weakens the card enough to create a crisp fold without cutting straight through.



3 Cut out right around the rest of the net, remembering to take care with the nicks on the catch. You can now fold the wallet together, lock it using the catch and hopefully you'll see the benefit of using wise measurements.

4 Cut out the type carefully. Cut all the straights first, then go for the curves, always making sure you cut into the shape not the slipcase. Once done, you'll see how a die-cut can transform a flat sheet of paper and really add something to a piece.

5 Once again score the folds, and then cut out the net. Take care with cuts needed for the pull system. See how a simple shaped element cut into the edge of a sheet can alter it from a flat, dead sheet into a functional piece of engineering that can give the paper purpose.



6 Now all that's needed is to build the slipcase and make it a solid object. For this little experiment we've used double-sided sticky tape on the glue flap because it's a dry adhesive and gives a good enough bond for this job. At the printers, this would have been through a further finishing process and been glued.

Part 8: The finished product

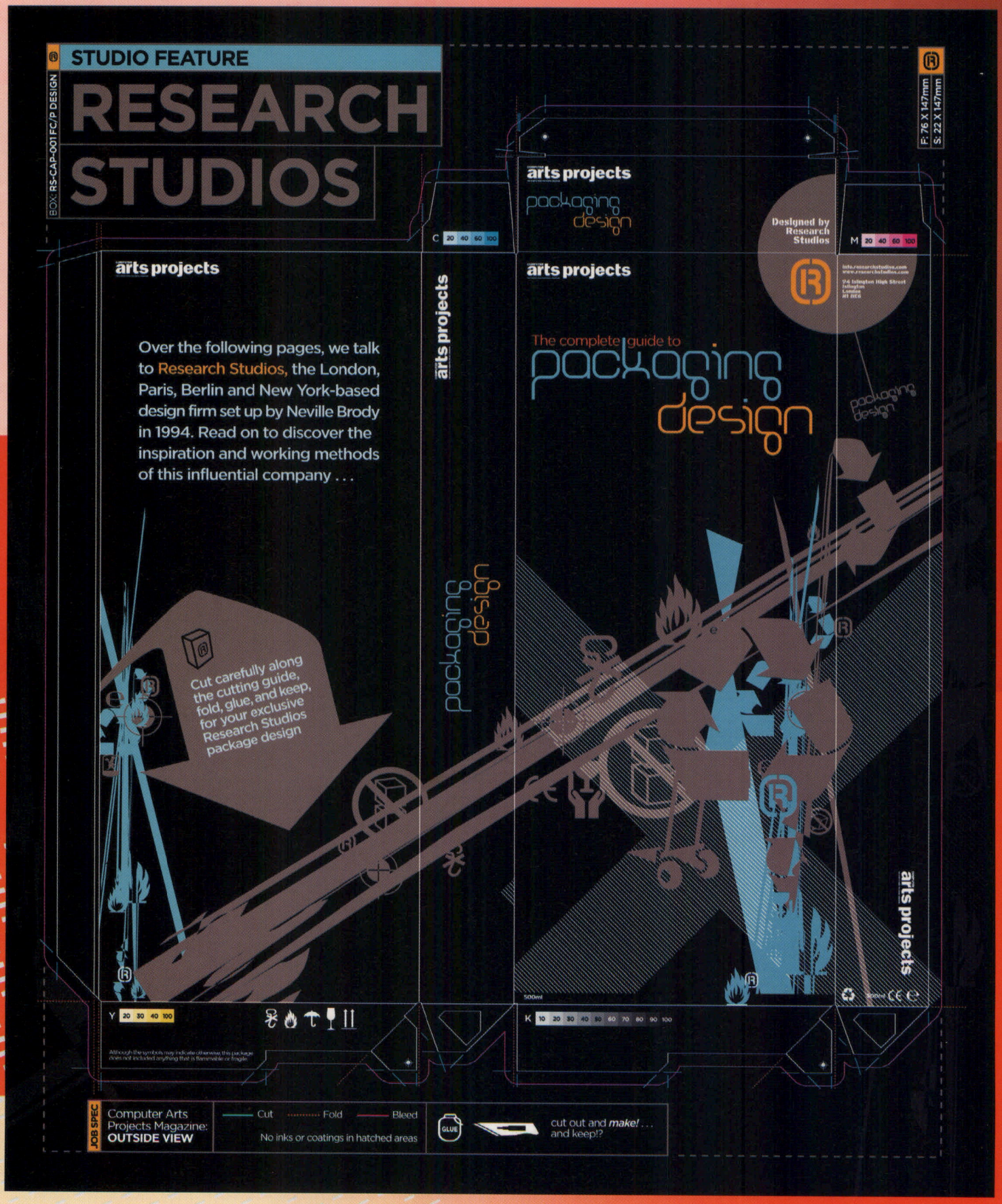
Cut out the portfolio sheets and make sure that all the parts fit together...

1 Take your portfolio sheets and make all the cuts for the fixing slots. Then cut around the shapes. If you lay out your panels aligned on the sheet, this will make cutting out much easier. It's a time-consuming process but it's worth it.

2 Once you've got a good set together, you can test the theory and begin slotting the panels together. Once more, your flat sheets will become a bit more and you'll have a playful 3D construction on your desktop.

3 Here's the finished product, complete with wallet, slipcase and stackable portfolio sheets. It's amazing what you can create from the comfort of your own home. ca-p

Cut out, fold, glue, and make up your exclusive Research Studios package design


STUDIO FEATURE
RESEARCH STUDIOS
BOX: RS-CAP-001 FC/P DESIGN
F: 76 X 147mm
S: 22 X 147mm
arts projects
packaging design
Designed by Research Studios
Over the following pages, we talk to Research Studios, the London, Paris, Berlin and New York-based design firm set up by Neville Brody in 1994. Read on to discover the inspiration and working methods of this influential company . . .
The complete guide to
packaging design
Cut carefully along the cutting guide, fold, glue, and keep, for your exclusive Research Studios package design
JOB SPEC
Computer Arts Projects Magazine: OUTSIDE VIEW
Cut
Fold
Bleed
No inks or coatings in hatched areas
GLUE
cut out and make! . . . and keep!?

profile

Research Studios

"We try to reveal, not conceal, through our work." Research Studios and boss Neville Brody explain what sets the company apart from the design establishment...

Founded in 1994 by Neville Brody, Research Studios has exerted a gravitational influence on the world of graphic design. Working through an international network of studios, the company continues to experiment not only with design itself but also with working practices and attitudes.

With defining work for names such as Macromedia, Kenzo and the ICA, the firm acts as a proponent of creative sincerity in increasingly commercial times.

Studio set-up

From Research Studios' London base, Senior Designer Jeff Knowles outlines the company's set-up: "We're a relatively small studio set-up," he begins, adding, "with sister studios in Berlin and Paris." And, of course, don't forget the "small office in New York." Sounds cozy.

Although this list of locations creates an impression of creative imperialism, the truth is more interesting than that. "Each studio has on average four designers," says Jeff. "We all have close working relationships." It's kind of nice to hear him add that: "Many true friendships are born in the studio."

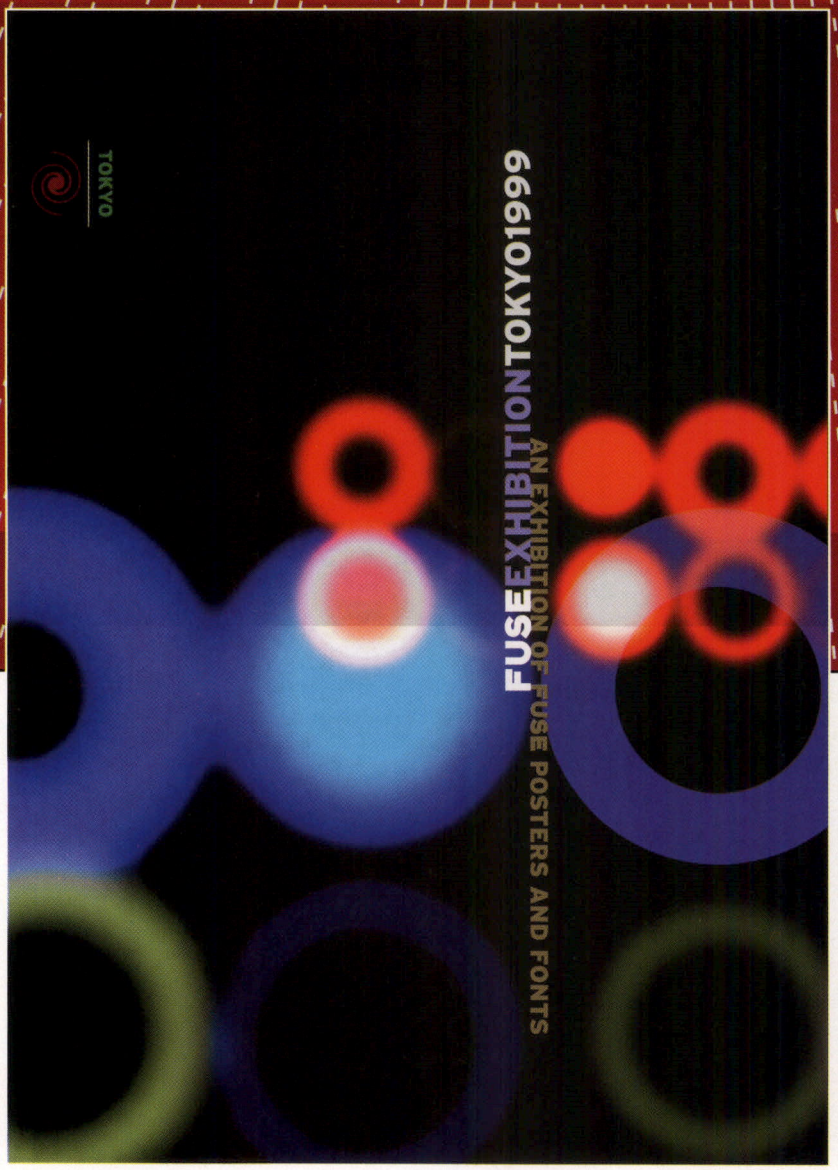
Each studio acts as an independent entity, working on smaller local projects. "When a major job comes in, the studios can be joined together as one network with major resources," says Jeff, and he has compelling evidence that this is more than just theory: "A recent example of this was for Microsoft." Once eyebrows have returned to their normal position, he adds: "They asked us to do some future brainstorming for them." Future brainstorming?

This is the defining aspect of Research Studios. Under Neville Brody's guidance, the firm has been busy exploring and doing while others just speculate. As Neville Brody himself says: "We have always worked from a basic philosophy which manifests itself more as a creative approach than a specific intellectual argument."

Current work

Microsoft is just one example from a seriously impressive client list at Research Studios. "We've just finished the new Royal Court Theatre brochure," says Jeff Knowles.

Background graphic: Wanting to promote its 'Ikono' premium paper range, Zanders commissioned Research Studios, amongst others, to create a special 'one off' poster in response to the word 'icon'. "Our artwork took its inspiration from the many redundant computer parts that we have accumulated," explains Jeff Knowles. "We wanted to give these artifacts a new lease of life, and create our own highly abstracted icons."



Above: *FUSE* takes the form of a periodical with a disc of experimental typefaces commissioned from practising designers or artists, and a set of posters showing the fonts in creative exploration.

running through the list of current jobs. "I had to have my head shaved while being photographed for that!" This wasn't due to an outbreak of nits, rather a hairy sacrifice at the altar of design.

"We're also working with Guardian Unlimited, the *Guardian's* website, the ICA and Dom Perignon, among others." Big commercial clients like these aren't the extent of it though, because the studio keeps its hand in with a number of private projects, not least the highly influential typographic periodical, *FUSE*. "The laboratory for typographic experiment," as Neville Brody would have it.

"The work is not complete until the viewer has responded to the piece" **Neville Brody**

But while the clients often have impressive names, the Research Studios approach keeps things intimate. "This is one of our major differences," says Jeff. "We encourage the client to work directly with the designer."

Eschewing the usual project management approach means that the studio "can often reach far more interesting creative levels and more enduring solutions." The logical implication of this, says Jeff, is that, "We like to work *with* the client, not for them. This avoids a hierarchical attitude and cuts out the friction leaving us to deal with the job in hand."

Thought process

Neville Brody has long been a spokesman for the more thoughtful side of design, openly lamenting the slip into bland commercialism which has characterised the field's recent past. Not surprisingly then, his own studio works to correct this perceived deterioration as far as possible.

"Unlike advertising," says Neville, "where the goal is to create a very specific response, we choose to engage the viewer as part of the process, a dialogue." Although this separates design from advertising, it also acknowledges a relationship between the two, a common ground. After all, he says: "As designers, we've consciously chosen a commercial industry, one that toys with people's thoughts and culture, rather than becoming artists or charity workers."

Lighting the blue touchpaper of typography

Neville Brody's background in, and influence on, the world of typography continues to bear fruit of an experimental nature. Described by the man himself as "a project that is at the heart of the studio", *FUSE* explores the possibilities which computing has opened up for typography.

With issues 19 and 20 currently in production, and a book containing every poster and font since issue one of the publication planned for autumn of 2005, *FUSE* has a well-deserved reputation for exciting and unfettered creative endeavour.

The periodical itself is an attempt to give expression to the idea that, "The computer has liberated typography in much the same way that painting was liberated by the camera." While this was quickly followed by "abstract form in sound, art, film, and graphics", it's never happened in typography says Neville Brody. That is if you overlook *FUSE* itself.

While the term experimental typography is often another way of saying illegible, that misses the point as far as *FUSE* is concerned. Talking about the work of Research Studios more generally, Jeff Knowles throws some light on what's being aimed at: "By engaging the viewer in our work we're trying to stimulate a conscious process rather than the unthinking response."

The boss backs him up, saying: "We've always looked for the new thought, or the unseen possibility. Original ideas often only happen by accident, as part of an experimental or exploratory working process."

The essential difference is in the relationship to the consumer: "Our work remains dynamic, not closed. The viewer is actively involved, not strictly manipulated." The result is inclusive in the way that art should be: "The work is not complete until the viewer has responded to the piece."

This thoughtful approach to the subject as a whole feeds into the practical side of things too. "We believe firmly in the idea of structure," says Neville, priming the ideas pump. "For every project, we set about creating a project DNA which comes out of a period of observation and exploration."

The DNA provides a substructure, a 'scaffold', giving the designers freedom to manoeuvre: "We can improvise and be expressive," says Neville. "The solidity of the underlying structure provides strength and endurance so that the project can evolve naturally over time."

In practical terms this means: "We read through the brief and then sit down together and discuss what we think the project is about." Jeff's explanation puts the gap between theory and practice into sharp relief, but it would be wrong to assume the theory is empty. The DNA thing is an attempt to explore the creative process rather than glibly state "we just do it."

It's been observed in the past that Neville Brody (and by extension Research Studios) has been overlooked in his own country. Our traditional mistrust of intellectual engagement with design issues could, to some extent, explain this.

Once the size and probable DNA of a project has been determined, Jeff says, "We usually have a spectrum that we work to. Someone will work on quite a conservative approach, another designer will take a radical approach and someone else will work the middle ground." This gives the studio a good range of ideas to choose from.

Project developments

The first stage of development is always exploratory: "We work loosely and come up with a range of directions." Halfway through stage one, there's a show-and-tell session to thin the field, but eventually, "The person who continues on the project is simply decided by which direction the client chooses." This process even applies across national boundaries: "If the client picks something that the Berlin studio has

Top left: Each year Zumtobel, the Austrian lighting company, commissions different designers to produce its annual report. Research Studios' aim was to create something painterly: "An expression at once technical and emotive," says Jeff.

Above left: Film poster for the ICA. *Kontroll* is a hungarian film about ticket collectors on the Budapest subway.

Above: Issey Miyake Tribeca Catalogue.

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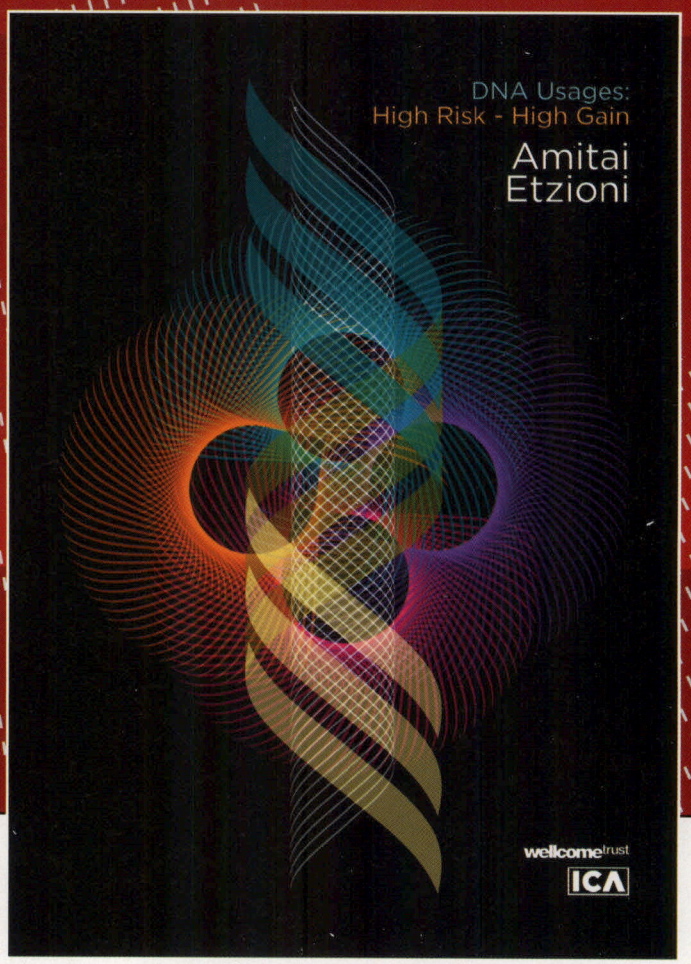
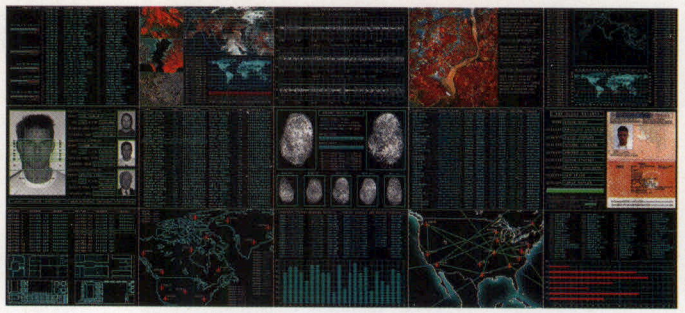




Above: The identity for the 2003 'Made in Clerkenwell' event was based around a specially produced typeface, created by Senior Designer Jeff Knowles.

Top right: Book design for the ICA book *Amitai Etzioni – DNA Usages: High Risk – High Gain.*

Above right: Graphics that were featured on video walls and laptops in the film *Mission Impossible* were designed and animated at Research Studios.

done then they'll take the project on," explains Jeff.

"In terms of skill sets, the most fundamental are our creative design skills and talents," says Jeff, but because Research Studios works across all media, sometimes you just have to have the know-how. And this is when the network effect kicks back in: "If we lack a specific skill set, we check along the Research network to see if anyone has that knowledge." If this doesn't work, it's subcontracted out.

Unique design

The issue of skill sets brings us to the subject of design more generally. "There is still a lot of great graphic design out there, some really lovely work," says Jeff as a preface to the following: "But much of it is a variation on a theme." It's difficult to look at directly but, says Jeff, "It is harder and harder to be unique these days." This is just a fact of life: as design has permeated so much more of the world, of course it's consumed more of its natural resources.

"Everyone seems to have an extremely high skill set, to be technically very advanced, so the difference must be a creative one." According to Jeff, this can lead to designers relying on technical skill or tricks to cover up for a lack of content.

It appears that this is the real problem, one which echoes the larger picture. There is a lack of new ideas in the mainstream. Neville Brody puts it like this: "The dilemma is that design is so often simply a tool for consumer persuasion, tied to the interests of major corporations."

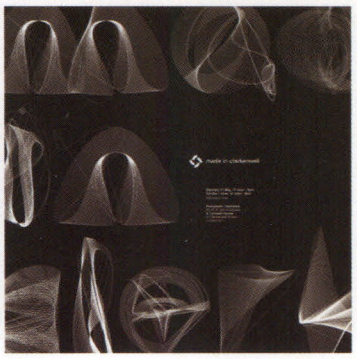
In this sort of situation, Research Studios believes: "The most important thing is to maintain a process of self questioning, to see where design can be of use to the world." Essentially this is about belief in what can be accomplished with design. Giving up on it ever actually improving the world means you may as well work for the great Satan.

Neville Brody sums up his response to all this and his goals for Research Studios in the year ahead by saying: "We want to take more creative risks, to experiment more, and to bring our clients with us. This is not the time to sit deep in defence." Is that a rallying cry? ca-p

Find out more about Research Studios, Neville Brody and *FUSE* at **[w]** www.researchstudios.com. You can contact the London office on **[e]** jeff@researchstudios.com or **[t]** +44 (0) 20 7704 2445.

competition

Win a Research Studios bundle!



EXCLUSIVE PRIZE!

Don't miss your chance to win limited edition artwork from Research Studios.

Win some exclusive designs from Neville Brody's Research Studios...

After reading our profile on the preceding pages, you'll no doubt want to get your hands on some original, untouched Research Studios work for yourself. Well, you can, by entering this competition. You cannot buy this prize in the shops!

We have a range of print work to give away, including FUSE 18 – a set of five A2 posters accompanying experimental fonts designed by Jason Bailey, Matthew Carter, Bruce Mau and Jake Tilson. You'll also get a free bonus font by Neville Brody.

In addition, you'll receive original Becks Futures brochures from 2003 and 2004, 'Made in Clerkenwell' original flyers featuring Research Studios' Spiral typeface, the superb Issey Miyake Tribeca Catalogue, plus loads more original Research Studios-designed brochures, flyers and leaflets. It's design inspiration you won't want to miss.

To stand a chance of winning, answer the question below and enter via our Website at **[w] www.computerarts.co.uk/competitions** or send your answer on a postcard to: **Research Studios competition, Computer Arts Projects, 30 Monmouth St, Bath, BA1 2BW.**

Who founded Research Studios?

• See our profile beginning on page 30 for more information about the company.

The rules

The closing date for this competition is **Monday 14 March 2005**. Employees of Research Studios and Future Publishing, their agents and families are not permitted to enter. Multiple entries are not accepted. Artwork may differ from that shown. The Editor's decision is final and there are no cash alternatives. No other correspondence will be entered into. If you're entering by post and do not wish any of the companies involved in this competition to contact you with further offers, please indicate this on your entry. We will not pass your details on to third parties.

case study

Designer: Research Studios **Client:** Kenzo
Year started: 1999 **Time taken:** 2-3 months per project

Flower by Kenzo

Follow the creative process behind one of the most striking packaging designs in the world of designer perfumes...

Research Studios came to develop the packaging for Kenzo's entire range of perfumes when its work on another limb of the same project caused a commotion. "Through our Paris studio we were approached to design a website for what would become Flower by Kenzo," begins Jason Bailey, Art Director at Research Studios' Berlin office.

When Kenzo saw the website, it asked Research Studios to review the design being worked on for a new perfume called Flower. "This caused a domino effect," says Jeff Knowles, Senior Designer at Research Studios London. "The rest is history."

In 2000, the year of its relaunch, Flower by Kenzo leapt from bargain-bucket status to become the best-selling perfume in France, the home of designer chic. The success of Flower led to the new look being rolled out to the entire Kenzo range and helped the brand itself expand deep into designer cosmetics territory.

The problem

Jeff doesn't pull his punches when he describes the problem Kenzo brought to Research: "Its old packaging was some of the worst-looking on the market," he recalls, not an encouraging start. "Kenzo had to move on if it was to be respected in this market." It was inevitable – half measures just weren't going to cut it.

The old design gave Research Studios little to build on: "Apart from looking very dated, it didn't communicate Kenzo's new brand values," laments Jason. The designs >

Above: Following the phenomenal success of Flower, Research Studios was asked to work on the other perfumes in the range. "At this point we began to consider the vision for Kenzo perfumes," says Senior Designer Jeff Knowles.

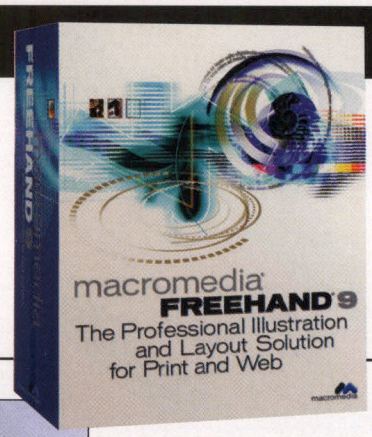
Left: "The bottle played much more of a role than the fragrance during the design process," explains Creative Director Jason Bailey. "Often the first time we actually get to smell a perfume... is when it's on the shelf."

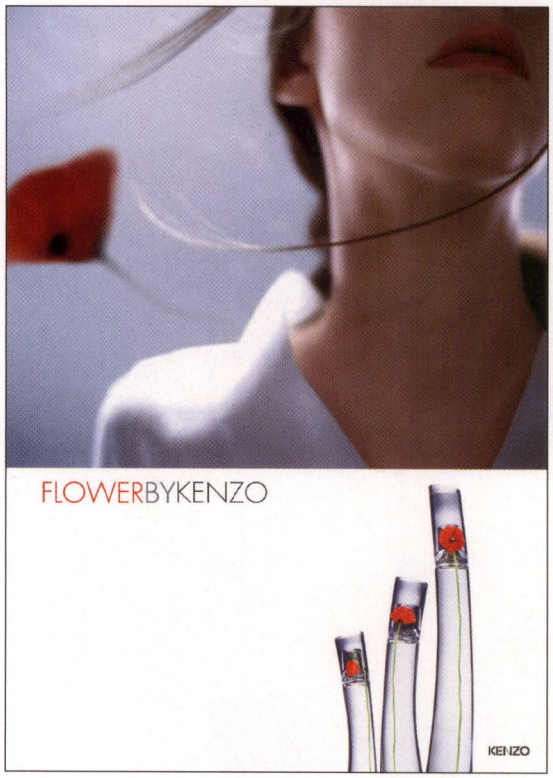
Boxing a brand

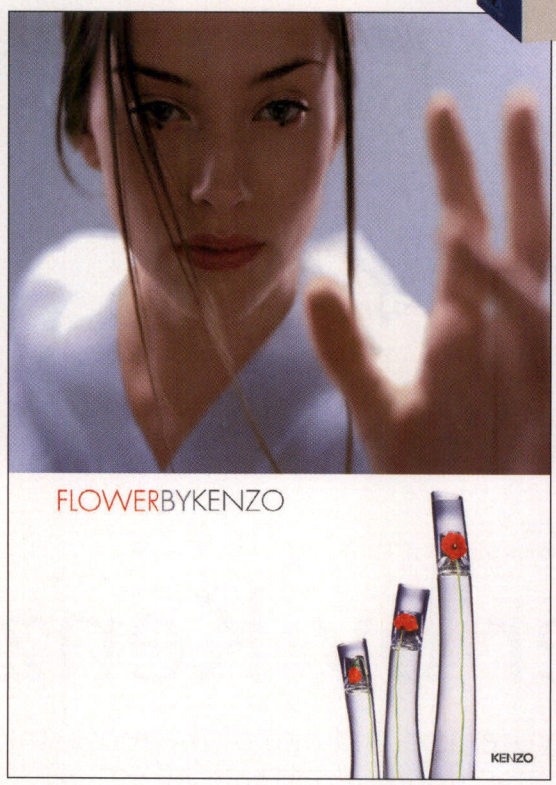
Research Studios made a name for itself repackaging Macromedia's industry-standard suite of design tools. "The first time, we created everything from scratch," says Jeff Knowles. "Its branding, including new logo and logo type and a custom typeface."

The list goes on to include colour systems, and the main feature of the packaging: "A set of individual illustrations with a highly complex layered theme." This was a long-term commitment for the studio, some of the illustrations taking six months to complete.

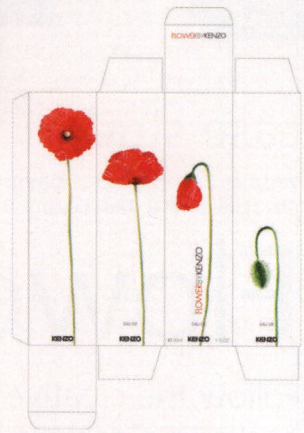
The next time Macromedia called, it had successfully cornered the creative market and wanted to appeal to business. The solution streamlined the original concept for a more prosaic market: "We distilled the illustrations down to their raw elements." This gave these highly evolved packages a more accessible feel.







Below: Although some time was spent perfecting the packaging's artwork in *Photoshop*, Jeff explains: "The image would not be manipulated in any way. It was a case of getting the positioning on the packaging right and applying the typography."



Above: "One of the first problems we had to address was creating a typographic system," says Jeff Knowles. In the end, "This is one of the strongest aspects of what we created for Kenzo."

varied between fragrances and the look was severely outdated: "It looked as if they hadn't been changed for 15 years or more."

But this gave the studio an ideal starting point: "In some projects you have to refine or develop an existing design," explains Jeff. "We could completely scrap what Kenzo currently had and start from scratch." The slate was perfectly clean.

> "We could completely scrap what Kenzo currently had and start from scratch"

Prior to working with Kenzo, Research Studios had produced successful packaging designs for a number of clients, most notably Macromedia and Salomon. But even for an experienced team the Kenzo job was a challenge. There was a lot of ground to make up if Kenzo was to regain its footing in the endlessly competitive world of designer perfume.

The brief

According to Jason, Research Studios arrived on the scene in the nick of time: "Kenzo had already designed a package it was quite happy with." But, according to Jeff, "It still looked like part of the old Kenzo language."

For the first perfume, Flower, there was no brief as such. Taking the new Kenzo artwork as a starting point, Research Studios went away and, as Jason puts it, "Radically 'remixed' the design." The result was, "Modern, fresh and vibrant."

Jason recalls the moment Patrick Guedj, Kenzo's Marketing Director, saw the first mock-ups, "He just pointed to it and said, 'That's the one'." After that, says Jeff, "We had already created the core elements and visual story that would feature on the rest of the Kenzo perfumes." So the brief became "self explanatory."

Out with the old

The visual world of perfumes and cosmetics had moved on, leaving Kenzo stuck in the 1980s. Research Studios had to bring things up to date: "Perfume designs now are much more classic and sophisticated," observes Jeff. "They rely more on the subtle use of colour and material."

Touchy-feely packaging design

Always an important part of the packaging design process, the choice of materials and production techniques often takes the driving seat in the quest to stand out from the crowd.

Jeff Knowles acknowledges, "It's easy to get seduced by exotic papers, fancy folding or complex opening devices." This can be a powerful temptation but it just wasn't appropriate for the Kenzo job: "We had gone down the route of having a visual approach as opposed to tactile."

The feeling was that to compound this with fancy materials would have given an "all bells and whistles" message to potential buyers. After all, Jason points out, "In the store, each box is wrapped in cellophane. The customer often doesn't get to 'touch' the packaging until they've made a purchase."

This decision had obvious benefits in terms of costings: "Kenzo spent more money on the production of the bottles, some of which are stunning." If the packaging detracted attention from this, it would be a major failing.

The final decision was to use papers with no effects: "The most we would do is coat the entire surface in spot UV." But, keen to minimise the emphasis put on this treatment, Jeff adds: "That would be the extremity of it."

Research Studios' approach to the Kenzo packaging was visual rather than tactile. The packaging couldn't detract attention from the look and feel of the actual bottles.

Given this state of affairs it's easy to understand why Jason describes the design of Flower's packaging as "a process of 'reducing' rather than adding" to what came before. It was clear what the packaging needed to say, so much so that in retrospect, "It almost felt like the box designed itself." But allowing this to happen requires a delicate touch.

"We had to address the creation of a typographic system," explains Jeff. Futura was used in varying tints of black to give the packaging a clear but lightweight identity. This was flexible enough to be deployed across the whole Kenzo range without overpowering individual items.

Jeff believes: "This was one of the strongest aspects of what we created for Kenzo." It gave the studio a way to identify the various products as a family without compromising their individuality, but it also gave Kenzo a motif which could be drafted in to rapidly convey its new brand values.

Elements of style

"Because our solution for Kenzo was based around a photographic story, we didn't need to be too 'gimmicky' in our use of materials," says Jeff. The solution was to blend subtle typography with killer photography. Anything else would only muddy the water.

This pared-down approach had the effect of putting great weight on the choice of image for each product, leading to some pretty extreme ventures. "On one occasion," recalls Jeff, "leaves were flown in from Japan, packed in ice. Once they were taken out, all the photographs had to be taken within an hour before the leaves wilted." While strange, this scenario seems appropriately Japanese.

Although no expense was spared in air freight, the images themselves were never manipulated, holding true to the 'natural' identity of the product. Once the final image had been chosen, says Jeff, "It was a case of getting the positioning on the packaging right and applying the typography."

A working routine

The commercial success of the rebranded Flower meant that Research Studios was invited to repeat the magic on other Kenzo products. "When it asked us to work on its next perfume, we explored the idea of creating completely different design directions," says Jeff. "It was at this point

The art of speaking with signs

One of the most significant lessons learned from the Kenzo deal for Jeff was: "The importance of creating a system that works across a complete range and not just for one product." This is the essence of a visual language – that it underpins a brand, giving it a voice.

Coined by Neville Brody in his influential book, *The Graphic Language of Neville Brody*, the founder and head honcho at Research Studios continues to apply his concept with great rigour. Jeff's a little more circumspect: "I suppose it's an extension of style guides," he says. "But it covers much more than how a logo should be displayed."

Then, as if to prove he wasn't kidding about the 'much more' part, he adds: "It includes things such as market placement, branding, colour stories, typography, photography, graphic devices, fifth elements, image treatment, layout examples and so on and so on."

A prime example of the visual language in action comes in the shape of another major packaging deal handled by Research Studios for Salomon, the Adidas outdoor pursuits subsidiary.

"With Salomon we were creating visual languages for each of their disciplines," explains Jeff. "The company asked us to apply these graphic systems to some of its packaging." The key was to create a strong graphic system so that all the products could be identified as Salomon products without losing their individuality. Again, says Jeff, "This was one of the strongest aspects of what we created for Kenzo."

Salomon approached Research Studios in 1996 to develop a visual design system for a new line of snowboards it was manufacturing.

Right: "The visual world of the perfume and cosmetics industry has moved away from the heavily decorated approach of the 80s," says Jeff. "The style now is much more classic and sophisticated, relying on a subtle use of colour and material." The final Kenzo product fits this perfectly.

that we began to consider the vision for Kenzo perfumes."

That vision meant the development of a common visual theme that would run throughout the company's entire range of products. "By doing this," adds Jeff, "we eliminated any competing possibilities and gave birth to an extremely functional working process."

For each subsequent Kenzo product, the team at Research Studios only needed to know some basic facts about the kind of perfume it was dealing with: the inspiration and ingredients behind the fragrance and the name.

Payback

"As each of the perfumes was redesigned, the Kenzo brand and range went from strength to strength until we had redesigned all of its existing products," enthuses a proud Jeff Knowles. On the back of the financially favourable reaction to its newly invigorated perfumes, Kenzo felt confident enough to branch out into skincare products. Research Studios developed "the now established visual language with a slight variation on a theme," fitting KenzoKi neatly into the picture.

"What started as a relatively small project led to the creation of a complete visual story." Jeff's enthusiasm isn't misplaced: "Kenzo now has a very contemporary range of products that have a strong image as a standalone product or as a complete range."

Even the briefest turn around the duty free shop tells you that this is true. Kenzo's perfumes now have an identity which sets them apart from the competition in a way that's almost impossible to emulate without looking like imitators. ca-p

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on your CD...

Cutting guidance

Create a wide variety of packaging designs with the help of these free templates from Arca Magica...

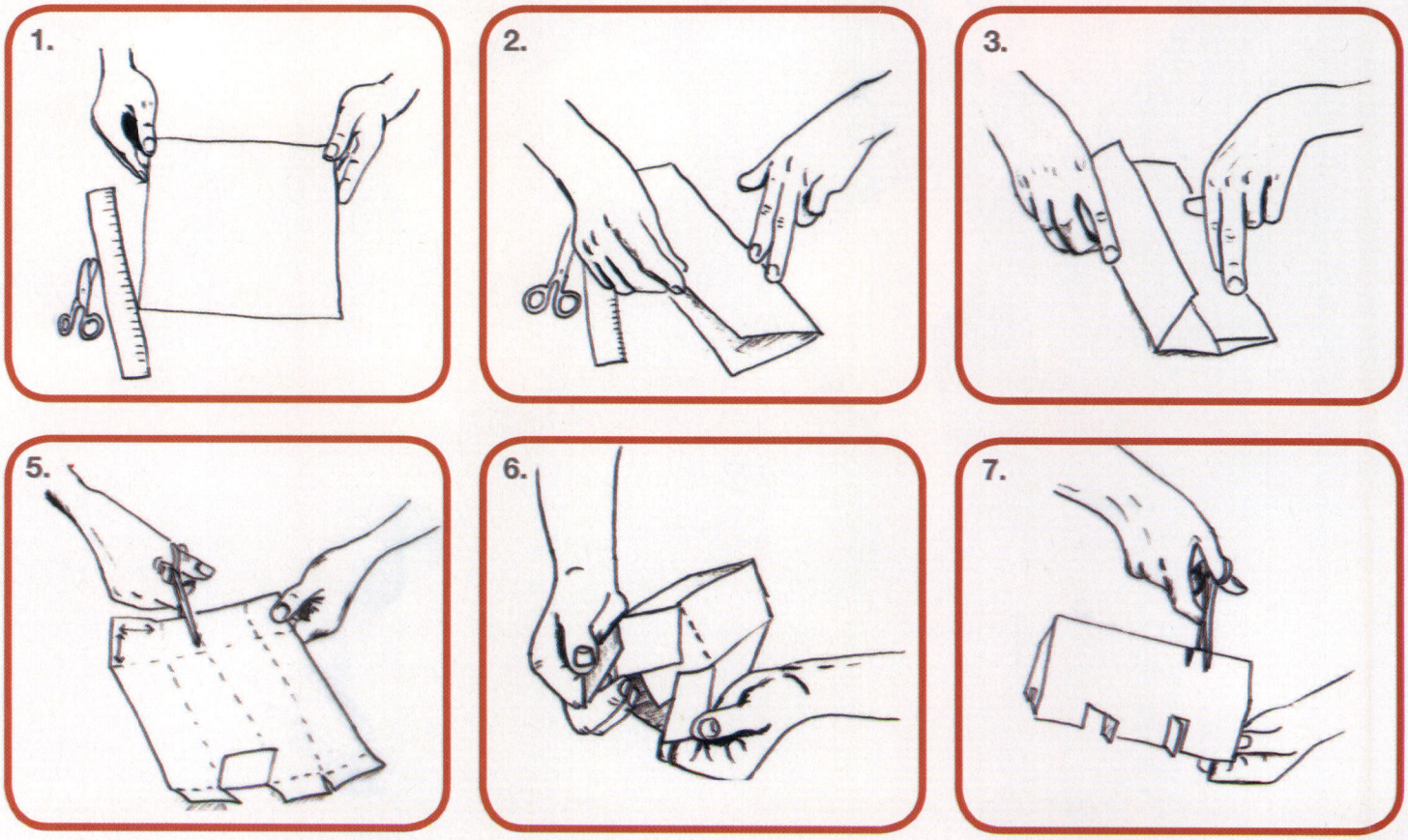
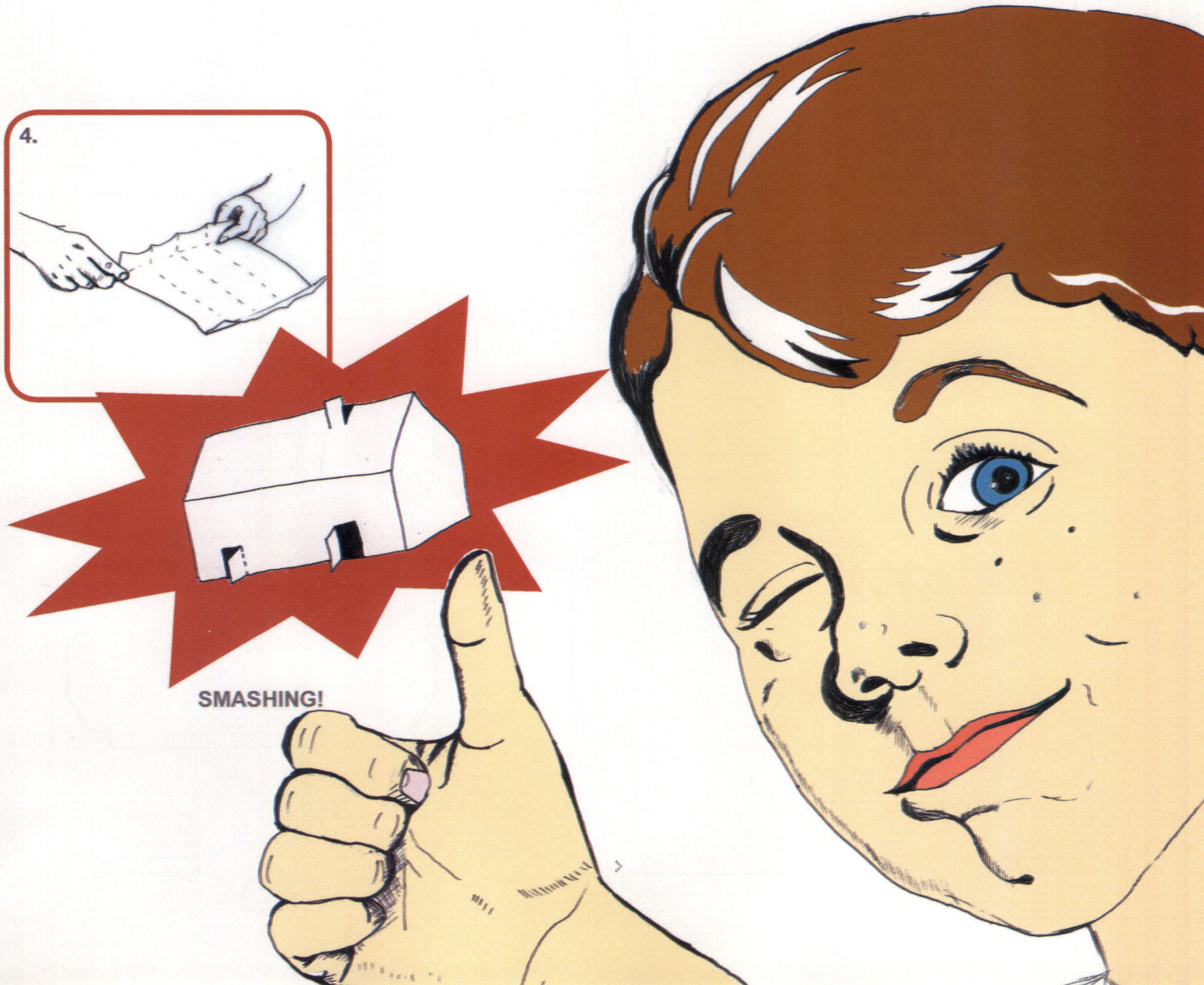
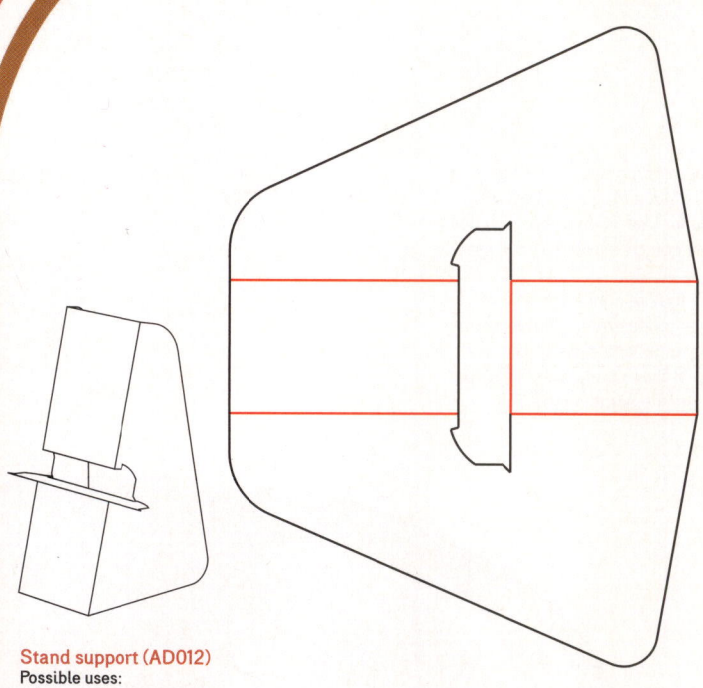


Illustration: Jo Wong [w] www.joannewong.co.uk

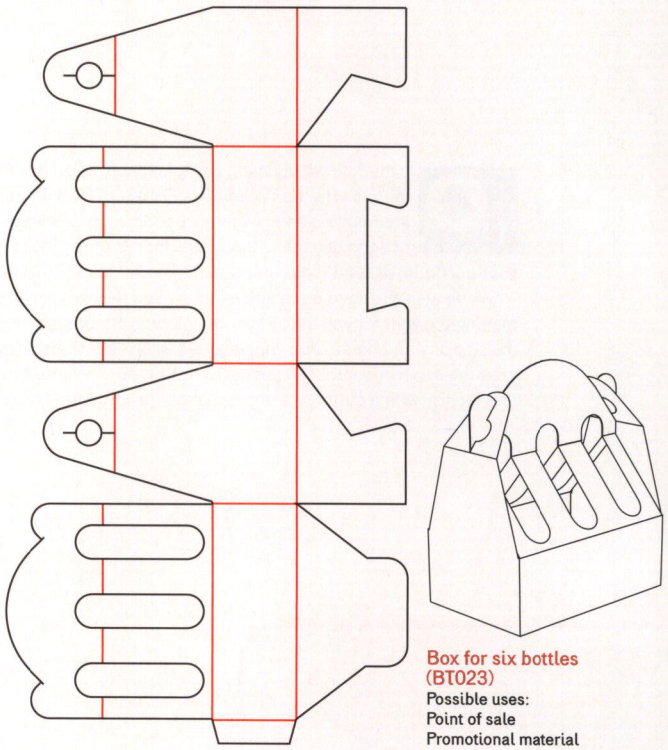
On the following pages, you'll find cutting guides for a variety of packaging products. You'll also find them on the *Computer Arts Projects* CD68. The templates, supplied by Arca Magica **[w]** www.arcamagica.com, usually cost $5 each, but we're giving you a bundle for free. Remember, you don't need to use these templates for the purposes they were created. They could be used to package your portfolio, or send out promotional material to existing and prospective clients.

We've also supplied an image enabling you to see how the packages look when they're constructed – making it easier for you to cut out and fold up your designs. So, create your designs in *Illustrator, Photoshop* or the app of your choice, don your goggles, grab your scalpel, cutting mat and sticky tape, and experiment with creating experimental 3D designs. Or, alternatively, prepare your graphics on top of these templates for output to a facility with a cutter or sample maker. The code next to each name relates to the file name on the CD.

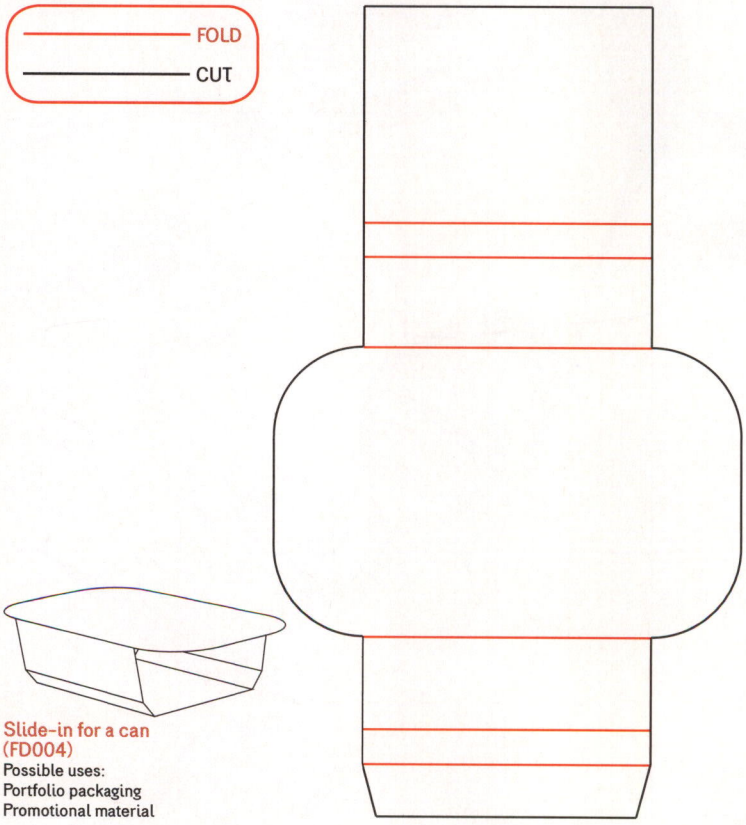




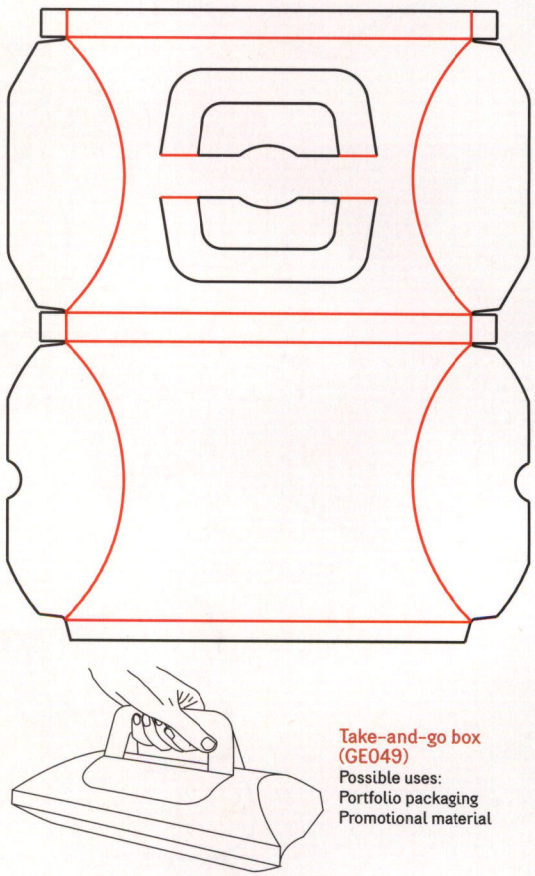
Stand support (AD012)
Possible uses:
Point of sale
Promotional material



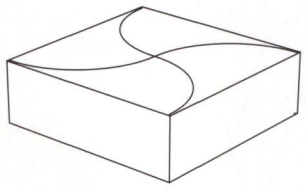
Box for six bottles (BT023)
Possible uses:
Point of sale
Promotional material

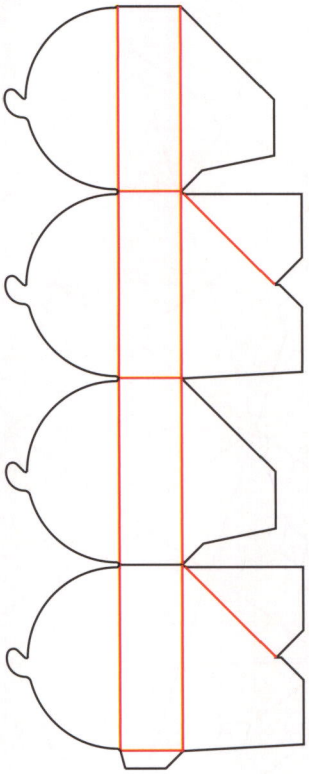


Slide-in for a can (FD004)
Possible uses:
Portfolio packaging
Promotional material

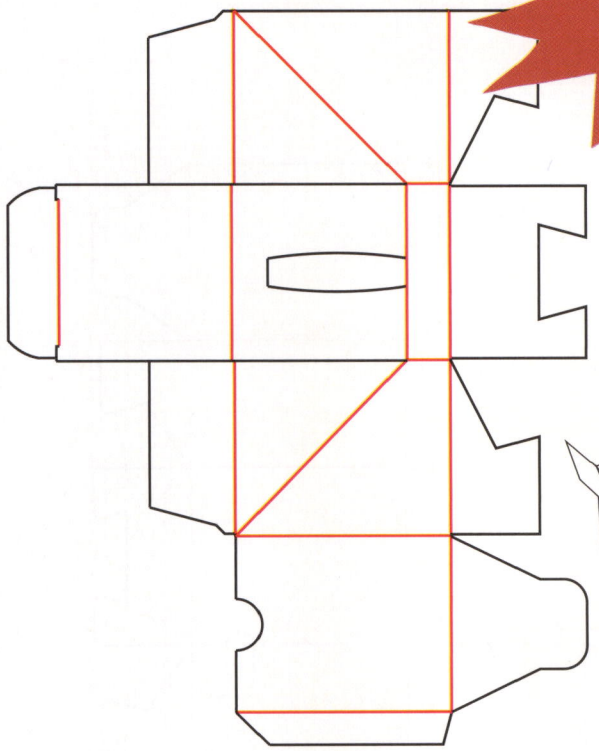


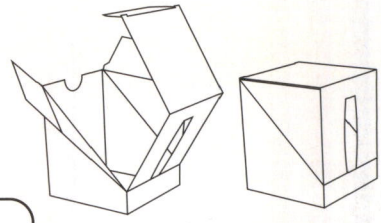
Take-and-go box (GE049)
Possible uses:
Portfolio packaging
Promotional material



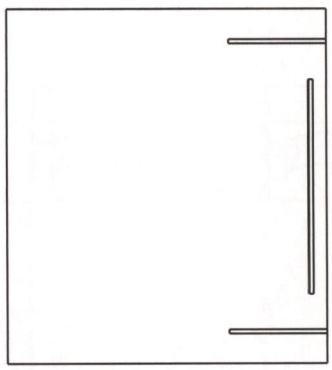


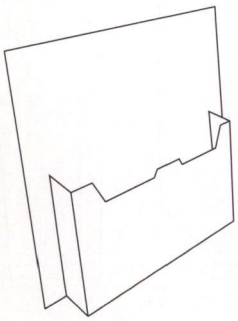
Interlocking box (GE066)
Possible uses:
Retail packaging
Promotional material

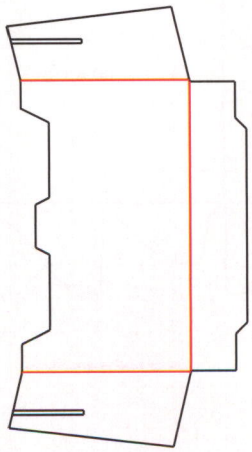




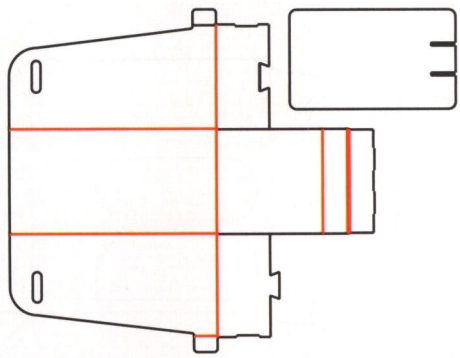
Cup box (GL007)
Possible uses:
Retail packaging
Promotional material

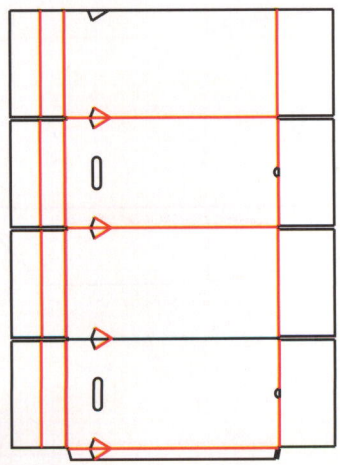


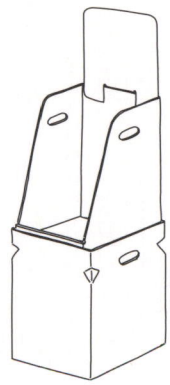




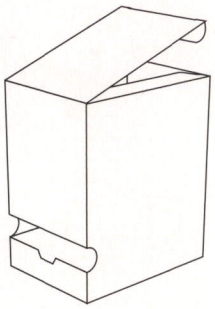
Leaflet display box (BX009)
Possible uses:
Point of sale
Portfolio packaging

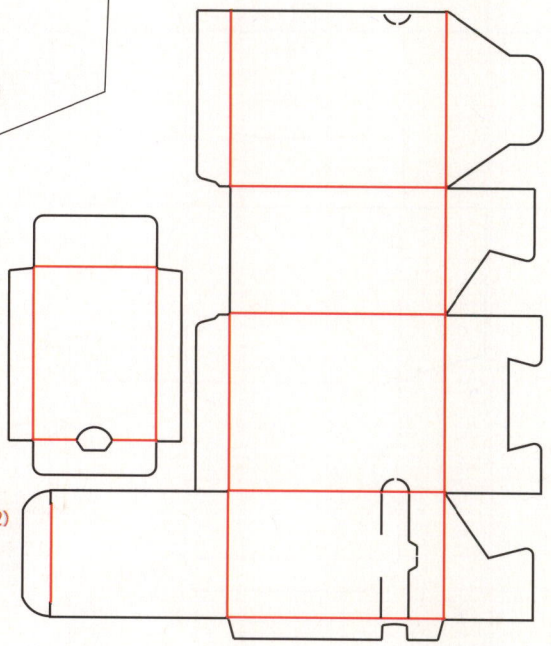




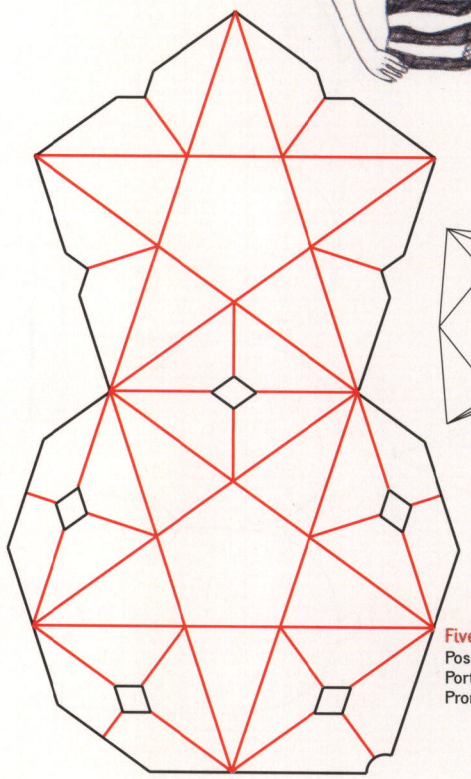


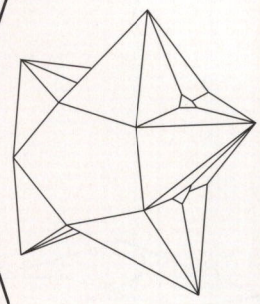
Display box (GE070)
Possible uses:
Point of sale
Promotional material



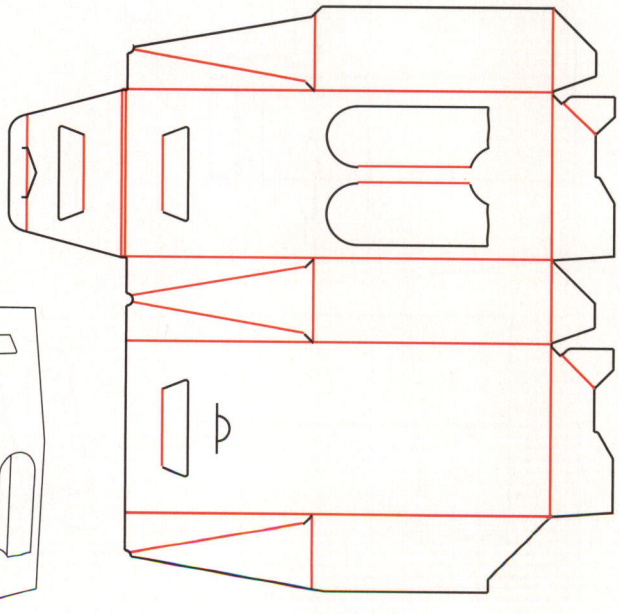


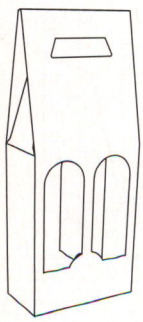
Point-of-sale display box (ME002)
Possible uses:
Point of sale
Promotional material



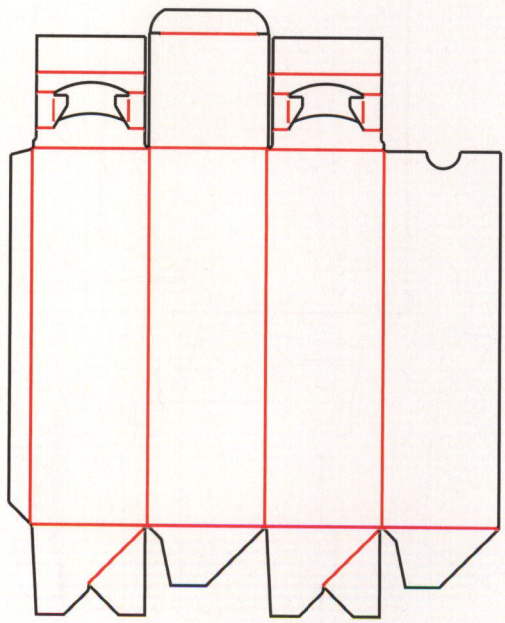


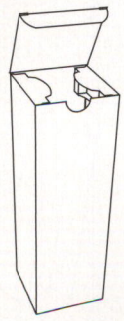
Five-sided star (AD015)
Possible uses:
Portfolio packaging
Promotional material



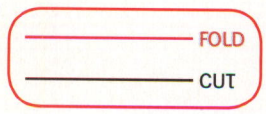


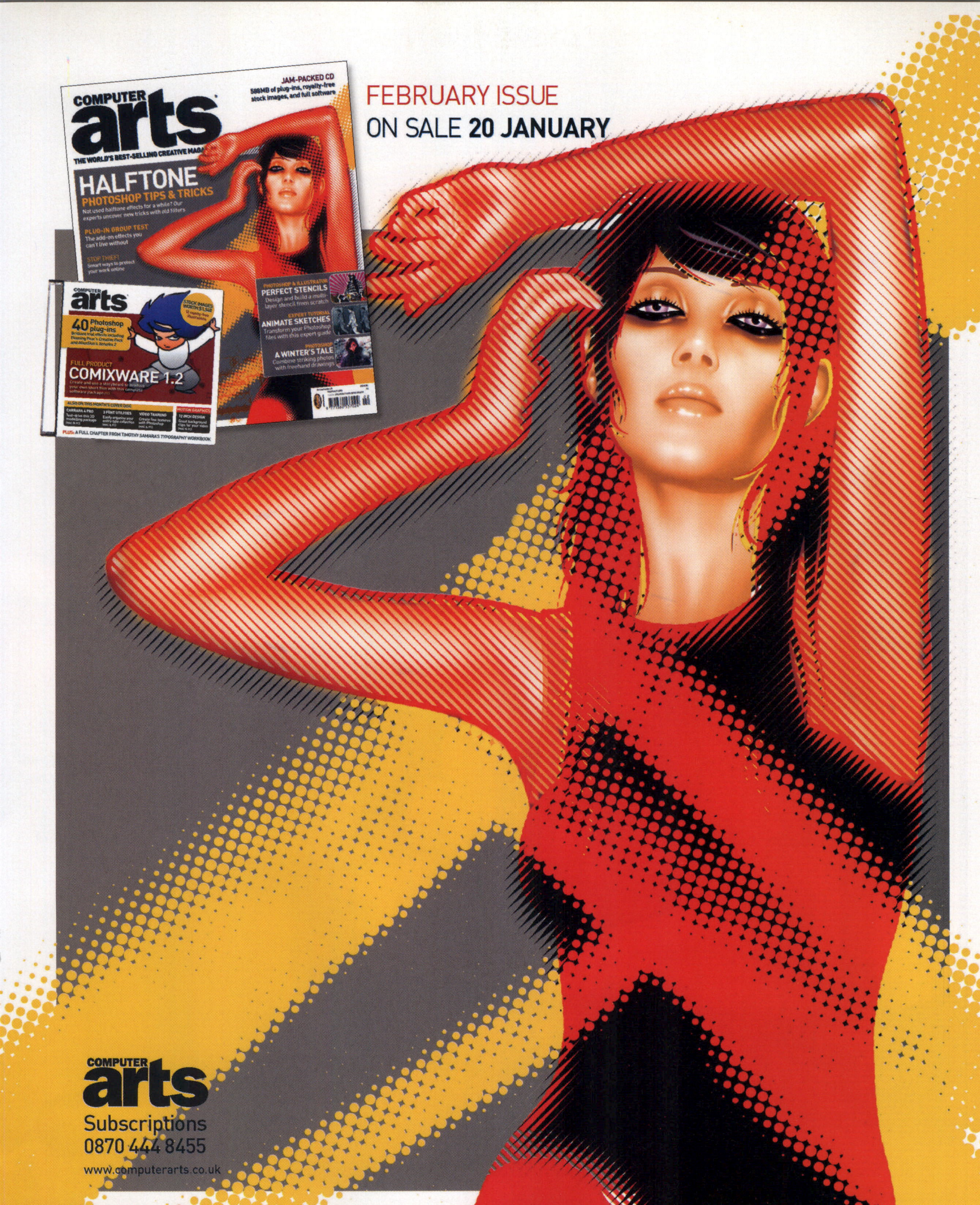
Box for two bottles (BT014)
Possible uses:
Retail packaging
Promotional material





Box for bottle (BT032)
Possible uses:
Retail packaging
Promotional material

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Toying with 3D tools

Create that all-important packaging visualisation and discover for yourself how effective *Illustrator CS's* 3D tools really are...

Over the next few pages we're going to recreate the packaging for this two-faced double-headed droid, inspired by vintage toy robots of yesteryear and the comfort offered by the bygone innocence of those times.

We'll get warmed up with some fundamental drawing techniques to create the kind of moonscape any discerning vintage robot would feel at home in – from using primitive shapes and Pathfinder tools to create more complex vectors, to exploring *Illustrator's* 3D capabilities. Discover how effective and quick they can be for creating lighting and mapping details.

We'll also show you some crafty highlighting techniques using the Mesh tool and how to get shadows with gravity using the Gradient tool.

The important thing to remember with *Illustrator's* 3D tools is to keep it as simple as you can. Although *Illustrator* creates 3D appearances, it is still – to its credit – a drawing application that offers huge flexibility.

Expertise provided by Sam Chivers at Magictorch. Find out more at **[w]** www.magictorch.com or contact **[e]** info@magictorch.com.

You'll find a sketch of the robot on the *Computer Arts Projects* CD68 in the Software\Tutorials\Tutorial files\Tutorial files\All\Robot folder.

Part 1 : Building the background

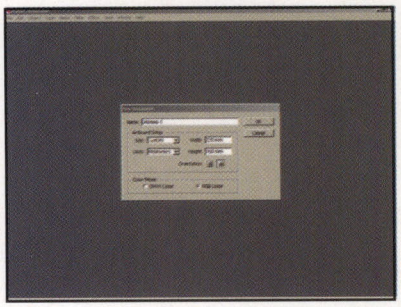
Get started by creating the background graphics for the packaging...

Fast smart guides

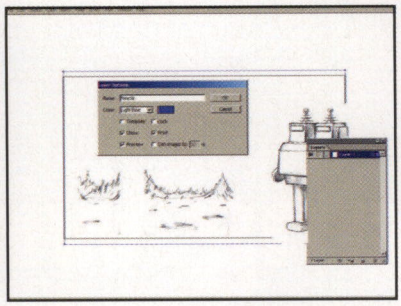
When drawing, take advantage of the smart guides (Ctrl/Cmnd+U). These are an invaluable friend when it comes to creating accurate vectors. Be sure to learn the key command though because this will speed up your work.

Tracing timesaver

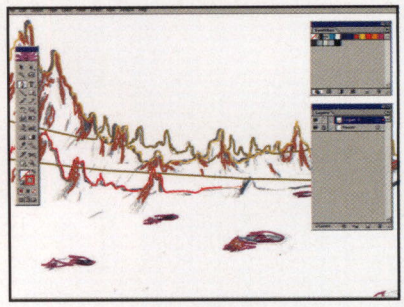
With the Pen tool (P) selected, experiment with clicking and holding then using the spacebar to move the point around. This can be used at any time when drawing a stroke and can save time – it's especially useful when tracing drawings.



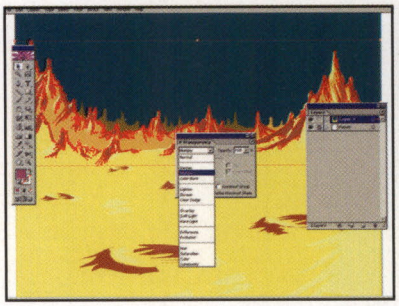
1 Create a new document of 220x160mm and name it Robot Packaging. Make sure the colour mode is set to RGB, then click OK. Next go to Edit>Place and, in the browser window, select Pencils.PSD from the CD.



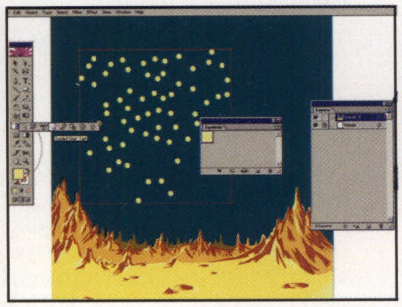
2 Double-click its layer in the Layers palette and name it Pencils. Then lock the layer and create a new one. Now set up your swatches, select the Eyedropper (I) and Shift-click on the colours on the drawing, then drag the colour from the Tools palette to the Swatches palette.



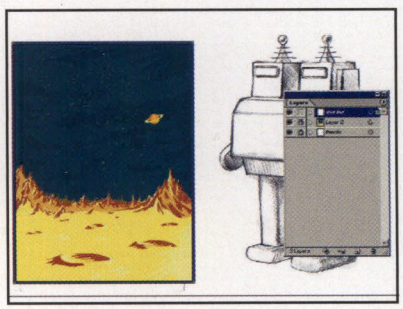
3 Using the Pen tool (P) begin to trace the pencil drawing. In the toolbar, ensure the Fill is set to None and the Stroke is set to a colour. Start with the sky in the background and work forward. Group each shade together (Ctrl/Cmnd+G).



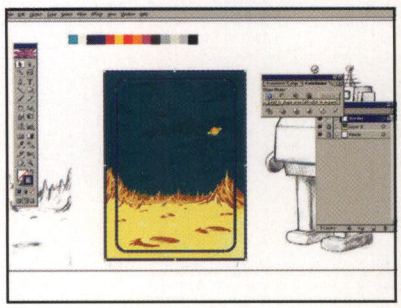
4 Select each group and, in the toolbar, replace the strokes with fills. Press Ctrl/Cmnd+Shift+} to shuffle each group forward or backward. Some shadows work better if they're set to Multiply, which can be found in the Transparency palette.



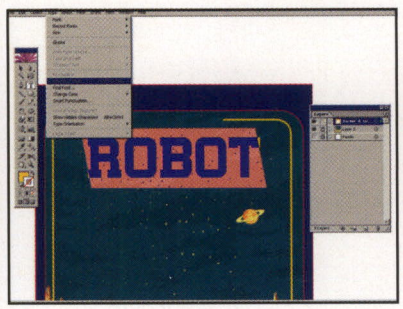
5 Now create the stars. Use the Ellipse tool (L) to create a small circle, then drag it to the Symbols palette. Select the Symbol Sprayer tool (Shift+S) and spray a number of stars. Adjust their size by clicking and holding the tool in the toolbar and scroll along to the Symbol Sizer tool.



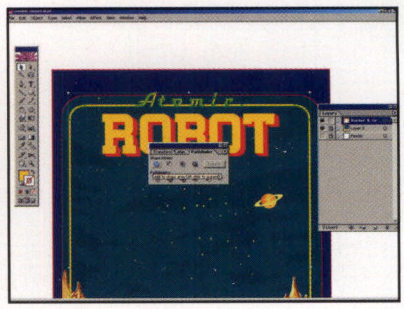
6 Now make the blue border. Create a new layer and lock the previous one. Use the Rectangle tool (M) and scribe a rectangle that covers the moonscape exactly. Then create a rounded rectangle (click and hold the Rectangle tool to select) that sits symmetrically above the previous one.



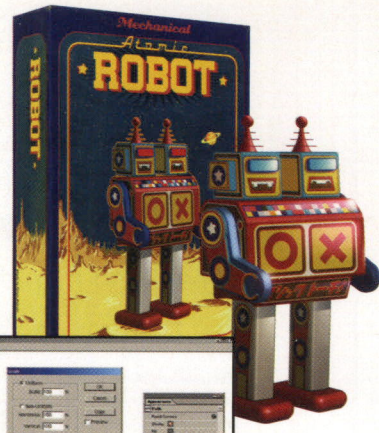
7 With both objects selected, go to the Pathfinder palette and click the 'Subtract from shape area' button. The lozenge shape will be cut out from the original rectangle. Click Expand. Give the shape a stroke.



8 Using the Type tool (T) create the text for the packaging. When you've chosen the desired typeface, select the type with the Selection tool (V) then go to Type>Create Outlines. This makes the type into an editable object. Use the Pen tool to create the inner yellow border.



9 When the border is complete, go to Object>Path>Outline Stroke. When the yellow type and graphics are completed, consolidate to one object using the 'Add to shape area' button in the Pathfinder menu. Copy and paste, send to back and scale down a fraction to create a drop shadow.



Part 2: Creating the robot

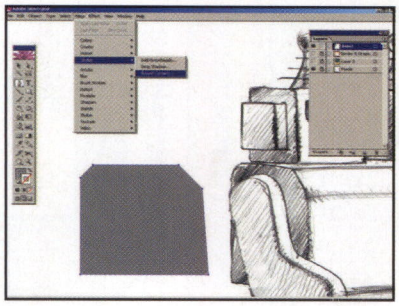
With the background artwork in place, use *Illustrator CS's* 3D tools to create the robot...

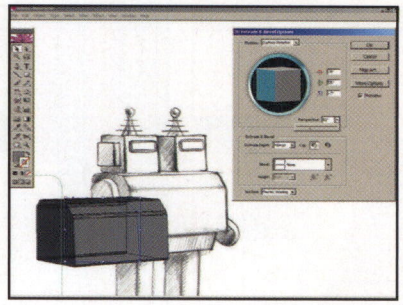
Scribing

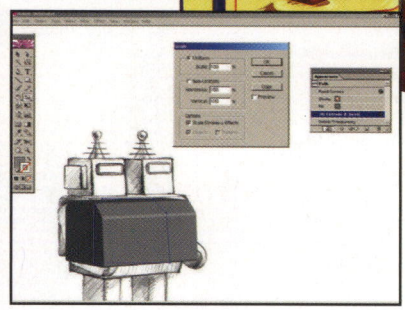
To create a rounded rectangle, click and hold on the Rectangle tool (M) in the toolbar. When scribing a rounded rectangle, use the up and down cursor keys to adjust the radius of the corners. Holding down Alt will scribe the lozenge from the centre. Using the up and down cursors will also determine the number of points when scribing a star.

Creating perspective

The idea is to create single 3D objects that match the perspective on the drawing. When creating these objects try to maintain the same values for the perspective. Once a 3D object is created, the 3D options can be revisited via the Appearance palette – simply double-click on the appropriate tab.



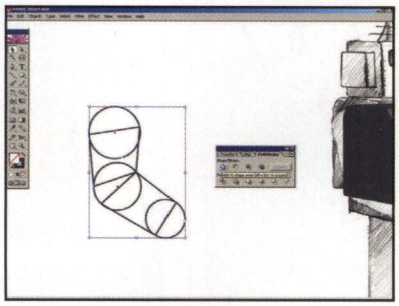


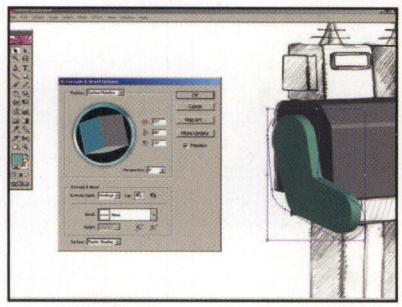


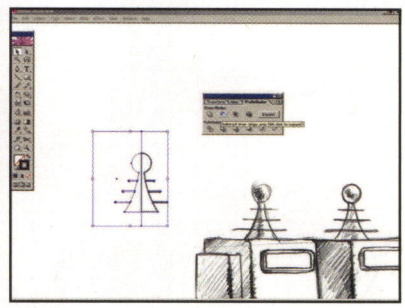
1 Lock all layers and create a new layer called Robot. Use the Pen tool (P) to draw a shape to describe a cross section of the chest. To round the edges, go to Filter>Stylise>Round Corners and enter a value of about 2. Click OK. Go to Effect>3D> Extrude & Bevel.

2 Click the Preview box. Set the Extrude Depth to the desired amount, then use the positioning cube to match the angle with that of the drawing. Set the Perspective to 52 degrees. When satisfied, make a note of the values you've entered in each field and click OK.

3 Position the chest shape over the one in the drawing, use the Scale tool (S) to adjust the size (you can double-click the tool and check the 'Scale Strokes & Effects' box). To adjust the angle again, double-click the '3D Extrude & Bevel' tab in the Appearance palette.



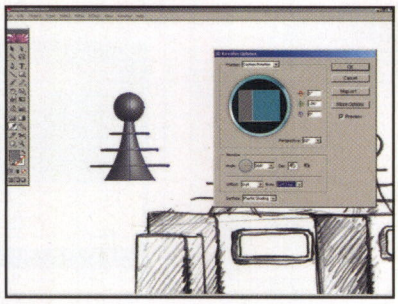


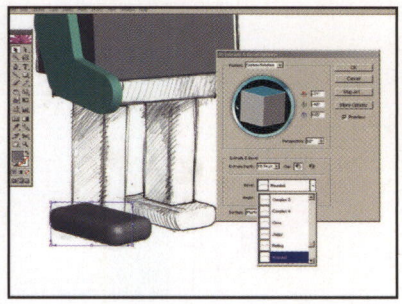


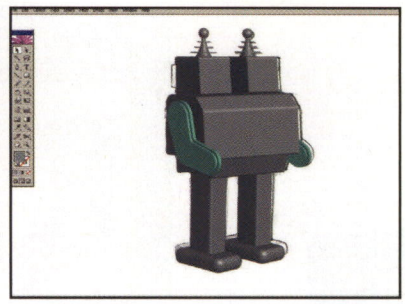
4 Now create the arms. Use the Ellipse tool (L) to scribe three circles (while scribing hold Shift to ensure even-roundedness). Use the Pen tool (P) to bridge the gaps between them. Select all five shapes and consolidate using the 'Add to shape area' button in the Pathfinder palette.

5 Hit Expand in the Pathfinder palette to make the shape fully editable then go to Effect>3D> Extrude & Bevel. Use the cube to get the arm into position and use the values you applied to the chest as a rough guide. In particular, try to keep the Perspective value consistent in all extrusions.

6 Create a cross section of the antennae. Consolidate the shapes into one using the 'Add to shape area' button in the Pathfinder palette. Now cut the shape in half. Overlay a rectangle obscuring half the shape. With all the shapes selected click 'Subtract from shape area' then click Expand.







7 With the shape selected, go to Effect>3D> Revolve and click the Preview box. Make sure you have the right edge selected (in this case, it's the left). Set the Perspective to 52 degrees and, as before, use the positioning cube to achieve a corresponding angle to that on the drawing.

8 To create the feet, use the Rounded Rectangle tool to create the flat shape, then go to Effect>3D>Bevel & Extrude. In the Bevel options apply a Rounded Bevel, set the Height to around 6 and click the 'Bevel Extent out' button. Apply the appropriate angle and click OK.

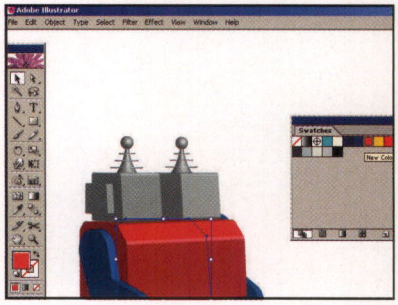
9 Use the principles from previous steps to create the other components of the robot. Use the Arrange command (Ctrl/Cmnd+}) to shuffle the objects that comprise the robot into order. When you've completed the robot, copy and paste it and save.

Part 3: Creating the decals

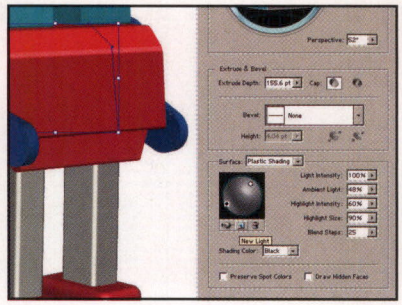
Create and map decals onto the robot to give it that extra flare...

Decal details

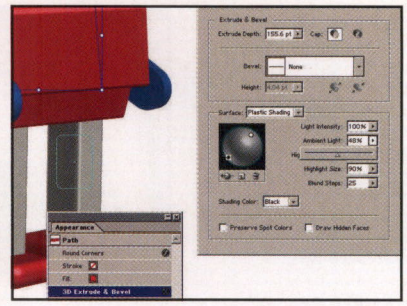
When creating the decals, use the original shapes used for the extrusions on the robot. This helps you create details that fit like a glove when it comes to mapping them to the robot. When making the decals, avoid using any gradients, because mapping them will result in *Illustrator CS* rasterising them to a bitmapped mess.



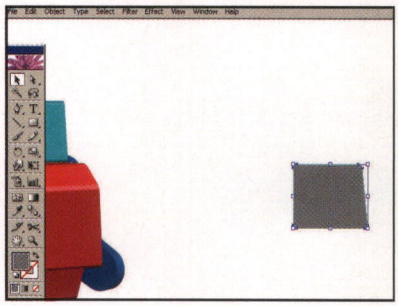
1 Begin by colouring the robot. Select each component and assign a fill colour (remember to keep Stroke set to none) from the Swatches palette. Then move onto the lighting. Recall the 3D options menu by double-clicking on the tab in the Appearance palette. Click 'More options'.



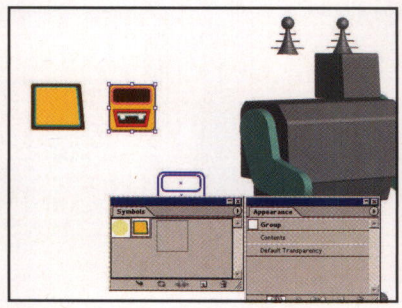
2 On the lighting sphere, click and drag the light to define the direction of shading. To create a secondary, more subtle light, click on New Light below and reduce the intensity using the slider to the right. Reducing the Ambient Light slider to about 50 will achieve more dramatic effects.



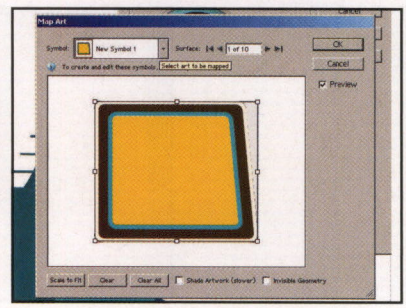
3 Once satisfied with the lighting, make a note of the values and repeat them for each of the robot's components, to achieve a consistent effect. Experiment with other parameters such as the Highlight Size and Highlight Intensity. Increasing the Blend Steps will give a smoother appearance.



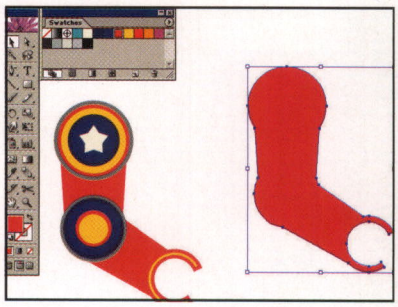
4 Now create some decals. Select one of the head objects from the robot you pasted. In the Appearance palette drag the '3D Bevel & Extrude' tab into the Trash. This leaves just the flat shape and the basis for a side decal. Add some details to the inside of the shape.



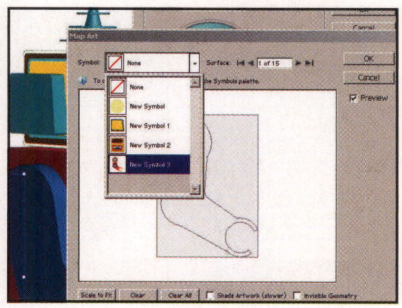
5 Select the decal and drag into the Symbols palette. On the coloured robot, select the head object and double-click the '3D Bevel & Extrude' tab in the Appearance palette to recall the 3D options. Click the Map Art option. Select the surface you wish to map onto.



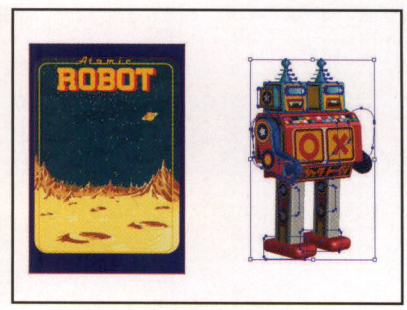
6 Now select the symbol you created in Step 4. The symbol appears in the preview screen. Use the handles to resize the decal to suit the surface, holding Shift to constrain proportions. Now check the Shade Artwork box below. Click OK.



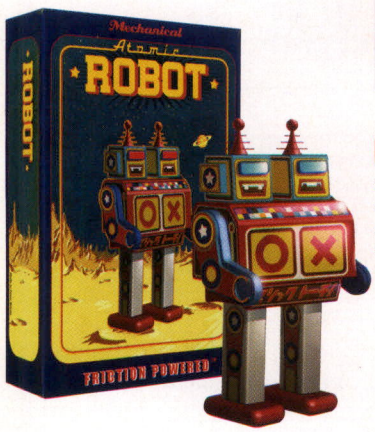
7 Use the primitive shapes and the Pathfinder tools to create the decal for the arm, then select it and drag it onto the Symbols palette. Next, copy and paste a new one, and consolidate the decal into one shape using the 'Add to shape area' function in the Pathfinder palette.



8 Go to Effect>3D>Bevel & Extrude and give it exactly the same values as the original arm, but give it a smaller extrusion of about 3. Click on Map Art, select the surface that matches the decal then select the decal from the symbol list and click 'Scale to Fit'.



9 Using the previous steps, create the other decals for the robot. Then select the entire robot and group its constituent elements. Scale down to fit over the top of the moonscape. Then copy and paste the robot into a new document called Model Robot.

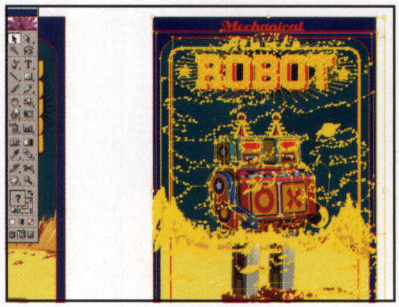


Part 4: Mapping the graphics onto the box

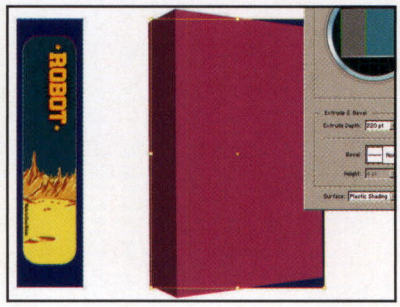
Now all the elements are in place, it's time to push them further into the third dimension...

Prepare to rasterise

Rasterising artwork is a great way of reducing hefty file sizes. It converts the image from vector to a bitmap, so make sure you save a vector version before doing this. When using the Rasterise function, ensure the artwork is large enough. For this project, the art should be around 260mm high. Go to Object>Rasterise, then in the options box make sure the Resolution is set to High (300ppi). This gives you more flexibility to edit further in *Photoshop*.

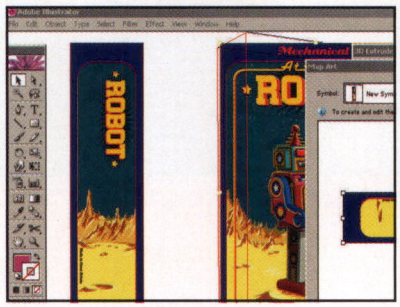


1 Unlock all layers and select the main cover. Copy and paste everything into a new layer. Turn off the previous layers. Drag the box cover graphics into the Symbols palette, then bring in the side panel graphics.

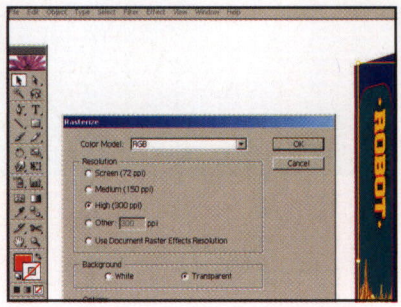


2 Create a fill-only rectangle that has the same proportions as the box cover graphics. Then go to Effect>3D>Bevel & Extrude. In the 3D options click the Preview box. Attempt to match the extrusion depth of the box to the width of the side-panel graphics.

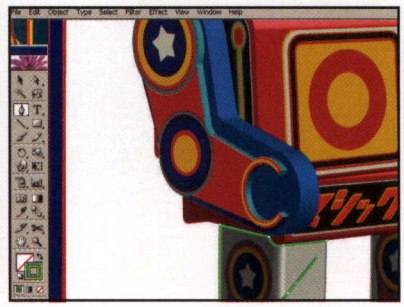
3 Next uncheck the Preview box and click on Map Art. In the options box select the front surface of the object and select the box graphics symbol. Check 'Scale to Fit'. Then select the side panel of the box and the side-panel graphics.



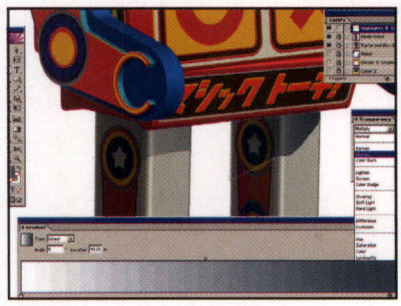
4 Hover the cursor around the outside of the corner handles until rotate arrows appear and, holding down Shift, rotate the side-panel graphics. Use the handles to line up the graphics to the edge of the box. Depending on the speed of your machine, check the Shade Artwork box.



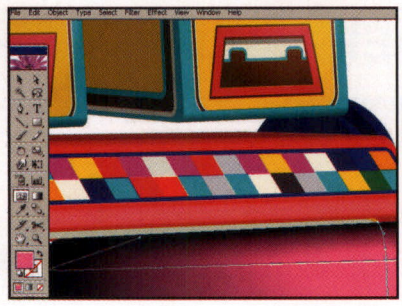
5 Once satisfied with the mapping, click OK. This is a good stage to rasterise the artwork to lower the file size. Go to Object>Rasterise. In the options box leave the Colour Model on RGB, set the Resolution to High (300ppi), and set the Background to Transparent. Click OK.



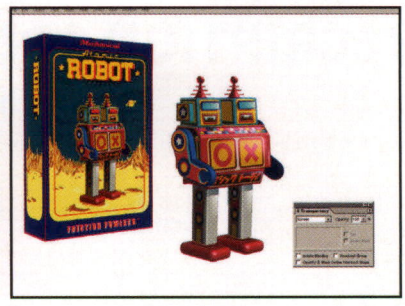
6 Now place the robot you saved as Model Robot into a new layer above the rasterised box artwork. Lock the layer and create another named 'Highlights & Shadows'. Starting at the top of the leg, use the Pen tool (P) to begin drawing some shadows.



7 Use the Gradient tool (G) to give the shadows an extra sense of gravity and set to Multiply in the Transparency palette. Multiply hides any light shades, so bear this in mind when setting the gradient. Repeat this process for robot parts.



8 To create highlights, use the Pen tool (P) to create a lozenge shape. Set the fill to black. Then with the Mesh tool (U) click towards the top right-hand corner. Using the colour slider give the mesh a lighter shade, then select the whole object with the Selection tool (V).



9 In the Transparency palette set the transparency to Screen to hide the darker shades, leaving a shiny highlighted effect. Repeat this process for other parts of the robot. To export for further editing in *Photoshop* go to File>Export and save as a PSD. ca-p

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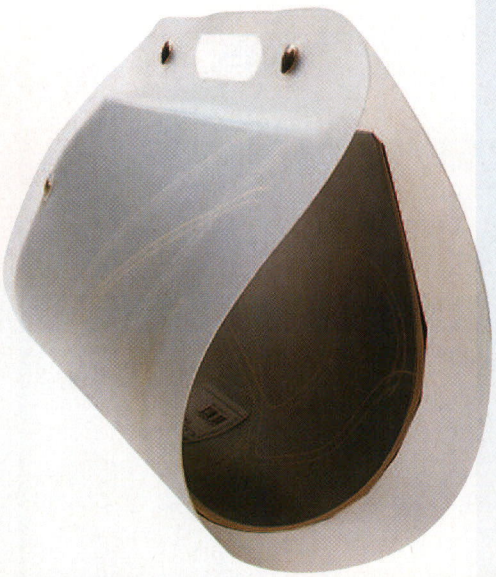


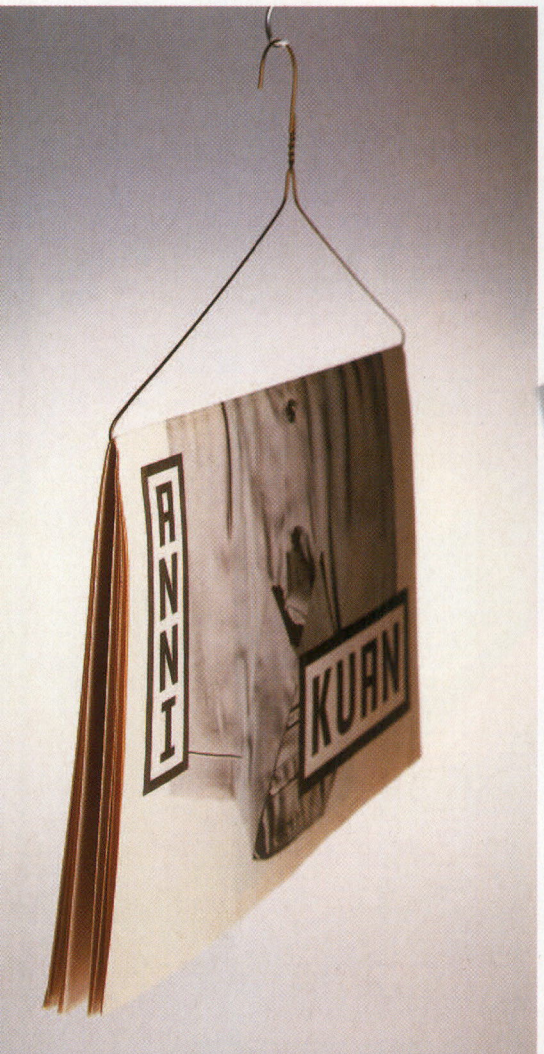
One Woman's Wardrobe (left)

Design: Area
Photography: Toby McFarlan Pond
Title: One Woman's Wardrobe
594 x 440 x 6mm
50 pages
ISBN: 094883525-7
1998
United Kingdom

This large-format catalogue, produced to accompany an exhibition held at the V&A Museum in London of Jill Ritblatt's collection of historical fashion pieces, is made more manageable by the clever way in which it can be folded in half and clipped together with press studs to form a 'handbag'.

The catalogue itself is printed on a special plastic sheet that looks and prints like paper, but is tearproof, light, flexible and delicate. The covers are made of polypropylene, with the back cover enlarged to include the carrying handles and press-stud fastenings. It is bound with a set of four screws with polypropylene washers. The screw slots are carefully elongated to allow for gain as the catalogue is curved and folded, to ensure the pages do not get creased.

The main body of the catalogue features essays and still-life photography of a selection of pieces, while at the back is a large fold-out section featuring a full set of pack shots of every dress and accessory featured in the collection.



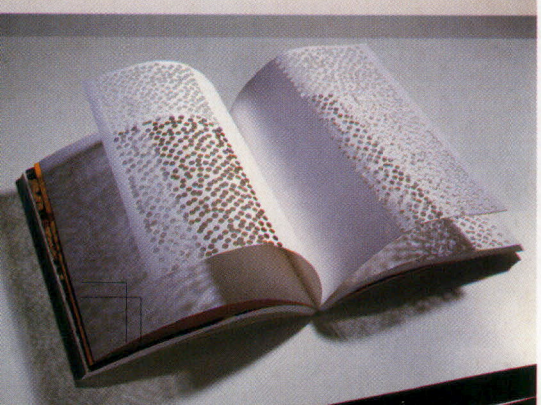
Anni Kuan (left)

Design: Sagmeister Inc.
Title: Anni Kuan Design
290 x 395 x 1mm
28 pages
1999
United States of America

Faced with a modest budget and a fashion collection loosely themed around laundrettes, the designer created this unique fashion brochure which is delicate and beautiful, while at the same time cheap and disposable.

The photography, which purely shows just the clothes – no supermodels – includes shots such as an overcoat daubed with the painted message 'quilted coat with fake fur scarf' and a turtleneck sweater being watered on by a pooch. The credits page utilises typography constructed from ripped-up strips of white cloth laid on the studio floor.

The brochure is printed on newsprint by inexpensive local newspaper printers. The brochure is then bound by simply hanging it from a wire coat hanger, again a reference to the laundrette.



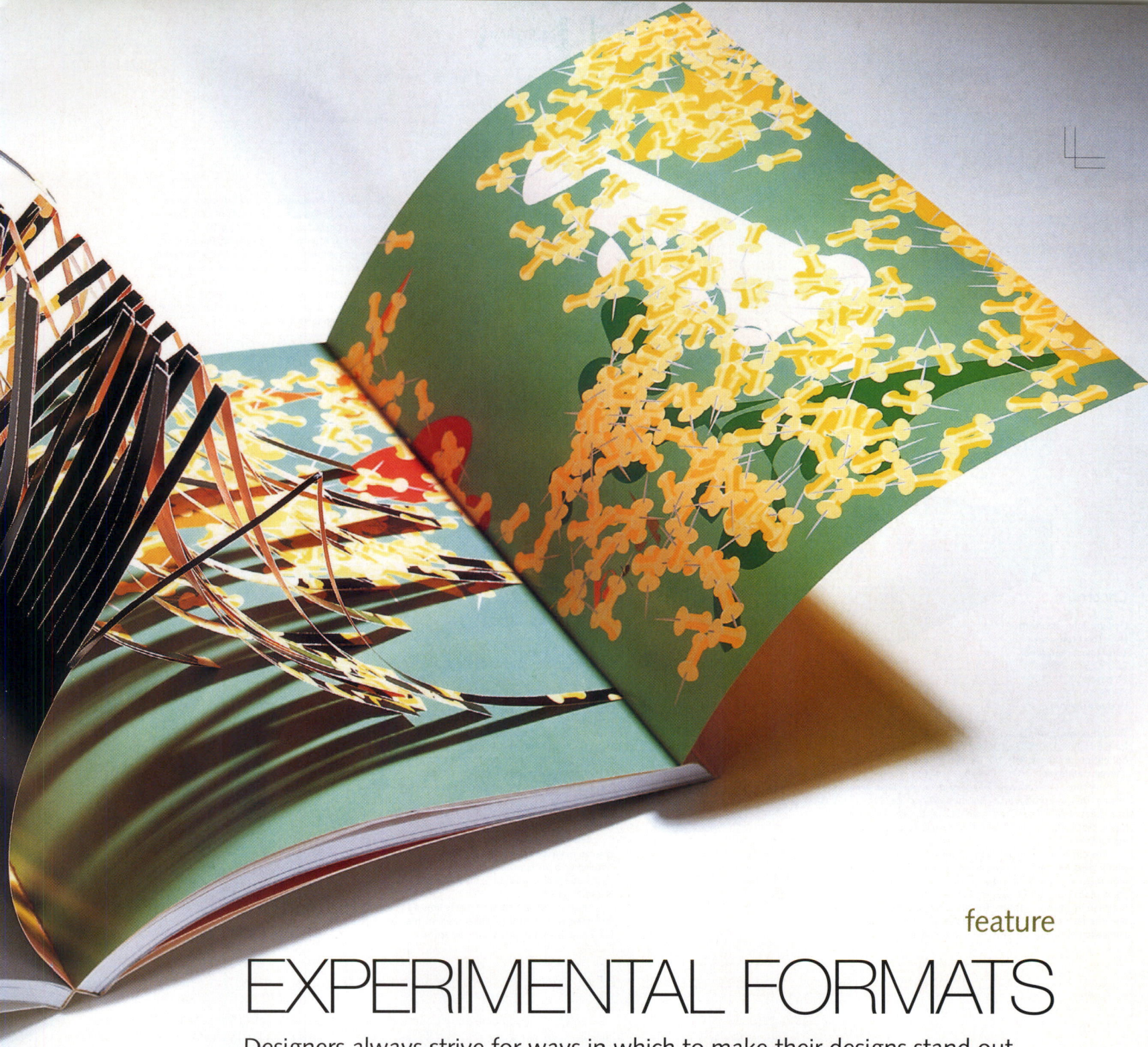
Trans>6 (left & main)

Design: xheight
Title: Trans >6
254 x 203 x 15mm
220 pages
1999
United States of America

'Trans>' is an arts and media journal produced as an English and Spanish bilingual edition, published in America. The cover has the title printed as a spot matt-UV varnish on a white background, with a thin black rule running across the bottom.

Inside, the majority of pages are printed in black and olive green, with the exception of a small full-colour section halfway through the journal. The quiet and calm of this clean design is interrupted by the work of Jorge Pardo, who has an eight-page fold-out section of work that has gone through an office shredding machine. This is directly followed by a piece by Jac Leirner, who has produced a set of four sheets of randomly hole-punched white paper.

These two pieces of work act like an installation set with the calm sensibilities of an art gallery space. The action of flicking through the journal is disturbed when the work of Jorge Pardo is arrived at, as these wild shreds break free of the book.



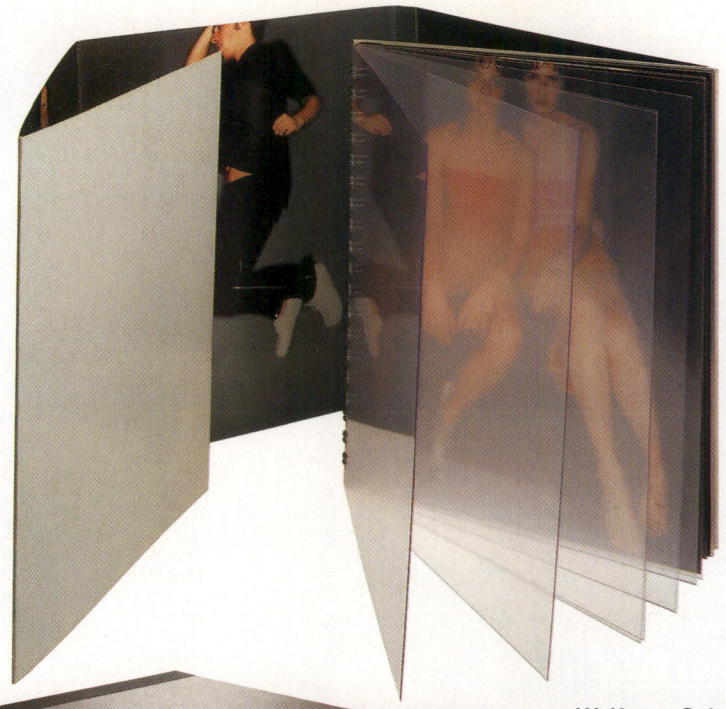
feature

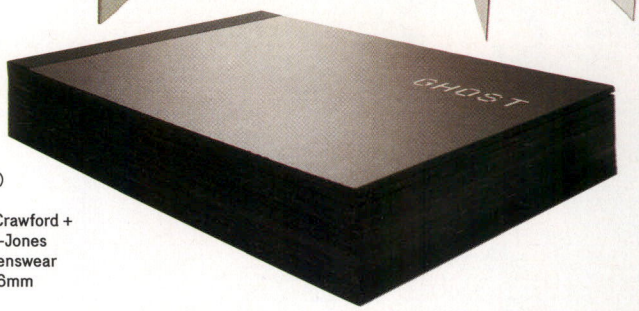
EXPERIMENTAL FORMATS

Designers always strive for ways in which to make their designs stand out from the crowd. Chris Foges explores the world of experimental formats...

In around 1455, Johann Gutenberg watched as pages of the Bible rolled off the first Western press using movable metal type. He may have realised something of the significance of the event, but he could hardly have anticipated the situation we would find ourselves in slightly more than 500 years later. More new books are published every day than Gutenberg saw in a lifetime; magazines on every subject under the sun and brochures promoting every conceivable product are churned out daily in their millions. Standardised production of printed materials – books, magazines, pamphlets, brochures – has allowed the spread of ideas, defined cultures and economies, catalysed conflict and propagated belief systems: in short, shaped our world. Improvements in printing technology have kept pace with demand for print. But while, for largely practical reasons, there has been a general trend towards uniformity and slick consistency in the physical production of published materials, alongside has run a healthy tradition for experiment with the printed form – experiment with structure, shape, materials, function – creating pieces of print which stand out on their physical merits alone.

Because the printed word is so central to our culture, books – and to a lesser





Ghost (right)

Design: John Crawford + Nick Thornton-Jones
Title: Ghost Menswear
206 x 297 x 46mm
28 pages
2000
United Kingdom

This book was commissioned to launch a new menswear range for the fashion label Ghost. It was decided not to show the collection on the catwalk, but instead to invest more money into a lavish catalogue.

The book, although only 24 pages in length, has a great bulk, 46mm. This was produced by bonding every page of the catalogue to a sheet of 3mm board to create the illusion of a very solid, heavy block. The edges of the board have been printed black to match the covers.

The collection is shown as a series of cropped video stills, which gives the content a sense of urgency in contrast to the monumental calm of the exterior. The pages are printed on a semi-gloss stock which again helps to increase the contrast between inside and outside. The book is bound by just a cloth bookbinder's tape on the outside edge, which makes the book somewhat more delicate than one would imagine.

Paul & Joe (left)

Design: Area
Title: Paul & Joe Spring/Summer 1998
172 x 140 x 8mm
54 pages
1998
United Kingdom

An almost mirror-like quality is created on the introductory pages of this fashion catalogue through the use of 12 sheets of thin, clear acetate. As these sheets are peeled away the first page of photography comes into focus. After only six pages of photography, another series of acetate pages builds up to the end of the brochure. It is then discovered that further images are hidden away behind the roll-folded front and back covers.

As a result of all this additional padding the brochure has a weight and substance that turns what could have been just another leaflet into something more akin to an artist's book.

Wolfgang Schmidt (right)

Design: Anke Jaaks
Title: Wolfgang Schmidt - Worte und Bilder
241 x 151 x 28mm
2 x 128 pages
1992
Germany

Produced as a thesis on the work of the German graphic designer Wolfgang Schmidt, this unusually formatted book works across two separate case-bound volumes, which are themselves bound together.

The two volumes work perfectly well as single volumes, but certain images and text work across both halves, making the design very interactive. The two volumes are bound together with a strip of grey bookbinding cloth, which acts as a hinge.

Inside, although mostly conventional, one section (which appears at the same position in both volumes) is printed on tracing paper, while at another point a sheet of coarse brown packing paper is bound in.

Another interesting feature of the book is the subtle change in typography from one book to the other. The 'Wolfgang' book is printed in Officina Serif, while the 'Schmidt' book uses Futura, the preferred font of Schmidt himself.

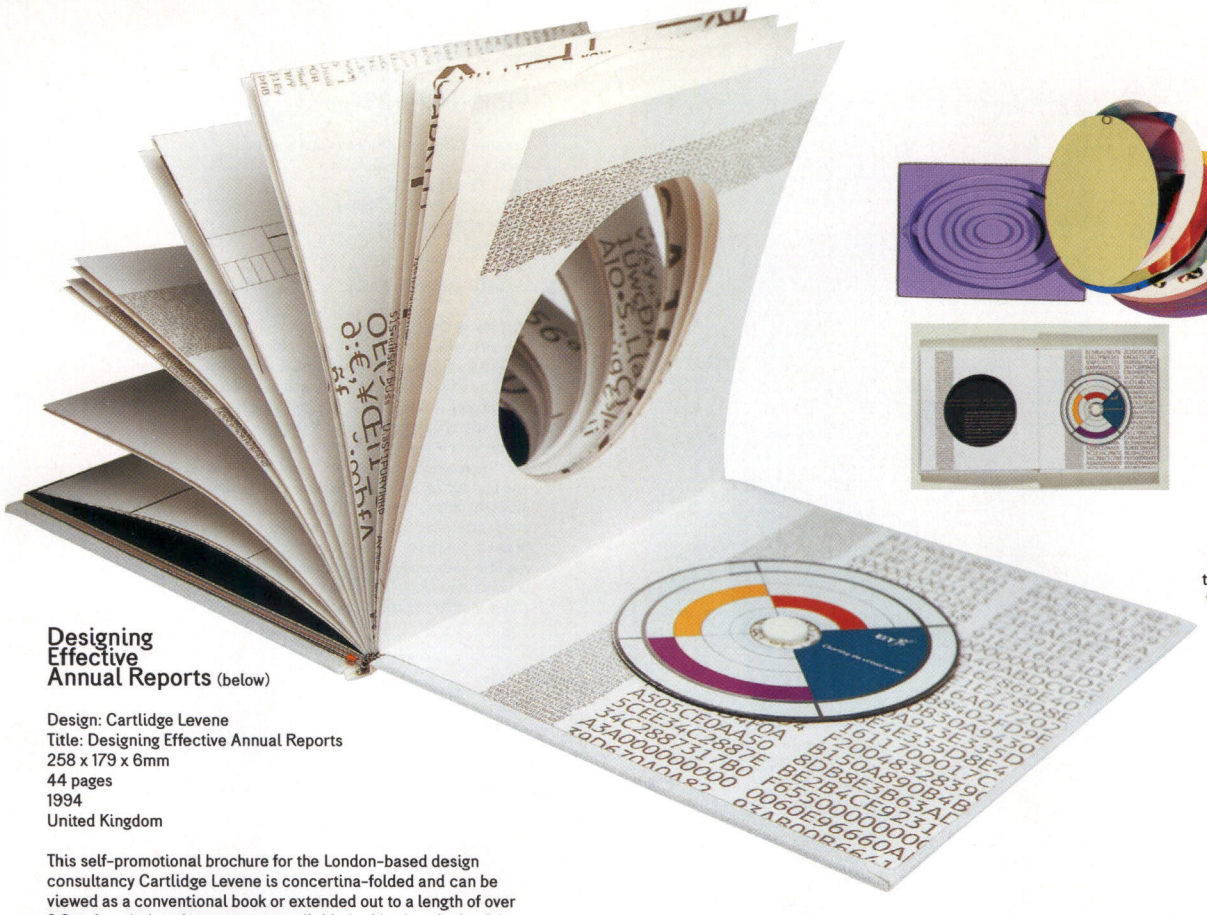
Once folded in half, the book is housed in a matt-black slip case, with 'Wolfgang' silkscreen-printed in white on the front and 'Schmidt' printed on the spine.

"The unusual or unique become the classic pieces"

extent magazines and brochures – are among the few exceptions to a general rule applied to graphic design: that it is essentially ephemeral. Printed literature holds its value longer than the bus ticket or food wrapper. The lucky ones not only escape the landfill but are used, and even cherished. "No furniture so charming as books," averred the essayist Sydney Smith. And among so much paper furniture, it is often the unusual or unique which become the classic pieces. When the Dutch multinational SHV wanted to commemorate its centenary, it could have commissioned a piece of sculpture or a painting for the chairman's office. Instead, it asked designer Irma Boom to create a verbal and pictorial expression of the company's character and history in the form of a book. And it was not just any book: at over 2,000 pages, and weighing in at eight pounds, the 'Thinkbook' was a significant technical, as well as creative achievement, and took Boom five years to complete. A limited edition of just 4,000 copies was produced.

Most books, magazines or brochures with experimental formats do appear in comparatively small editions, often because the need to hand-finish each copy makes them expensive, precluding large runs. The care that goes into creating each copy, as well as the sense of rarity, is central to their appeal; is it far-fetched to suggest that some of the pleasure we get from handmade objects is the sense of connection with the person that made it?

There was a time, not so long ago, when every printed sheet was unique. Letterpress type, with its microscopic variations from impression to impression, and hand-operated cutting and binding machines gave each page its own character. Today, when most design is done at a computer, and printing presses throughput paper faster than the eye can follow, there is a sense of remove between the designer and the physical creation of an object. Books, magazines and brochures with unique or experimental formats do not necessarily

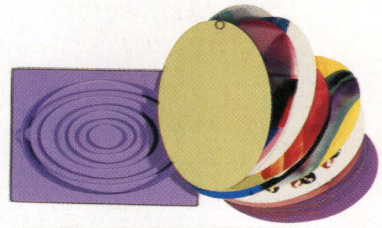


Designing Effective Annual Reports (below)

Design: Cartlidge Levene
Title: Designing Effective Annual Reports
258 x 179 x 6mm
44 pages
1994
United Kingdom

This self-promotional brochure for the London-based design consultancy Cartlidge Levene is concertina-folded and can be viewed as a conventional book or extended out to a length of over 3.8m. As printing sheets are not available in this size, the book is in fact constructed from a series of long sheets glued end to end.

The cover is made from a separate sheet which has the concertina-folded section glued onto the inside back cover. It is printed in silver full-bleed with an extended title embossed across the back and front with a diagonal keyline rule printed in orange.



BT (left)
Design: SAS
Title: BT – Charting the Virtual World
237 x 207 x 20mm
84 pages
1999
United Kingdom

This book was produced to promote the future developments of British Telecom within the ever-expanding virtual world of www. Contained within a colourful card slipcase, the book has an understated cover, which is white, cloth-covered, and case-bound, with the company logo embossed on the front and the title embossed along the spine. The first section of the book contains various abstract illustrations, photography and information about the company's new developments. After this conventional section comes the surprise; the last three-quarters of the book have a die-cut hole punched through all the pages, which reveals a CD held on the inside back cover of the book. These pages feature fragments of information and digital coding.

utilise any more craft skills than their more conventional cousins, but the input of the designer or craftsman is more obvious, and accounts for a large part of their appeal.

Print is commonly assumed to appeal to one sense alone – sight. But inks and glue smell, and paper rustles. The most obvious physical property of printed literature, though, is its weight, its heft, its tactility: books, magazines and brochures are objects designed to be held in the hands. Our sense that books are 'objects', as well as collections of words and pictures, is part of the reason we cherish them as possessions – all the more so if they are unusual. 'One Woman's Wardrobe', featured elsewhere on these pages, is a catalogue for clothes collector Jill Ritblatt's Victoria & Albert Museum exhibition. But it is more than that. By incorporating fastenings and handles into the plastic cover, in the style of a handbag, designers Area created a catalogue whose very shape demands that it should be picked up and carried away. It is a catalogue which reflects Ritblatt's interests through its form as well as its contents, but one which is also a thing in its own right, a thing with presence and purpose. Like the clothes, it has become a collector's item.

Among the examples contained on these pages, few, if any have been designed solely as ornaments. Instead, experimental forms are prescribed by function. When a book, magazine or brochure is not in use, it is stored – usually on a shelf. No law governs this, however, and this collection contains literature designed to hang from its spine, stack, roll, fold.

When the book is in use, its primary purpose is to convey information. The way in which information is presented affects its meaning, and fundamentally, the designer's job is to interpret, on behalf of the writer, what information they wish to convey, and on behalf of the reader, how they want to receive it. This process is by no means fixed. Much is made today of the extra dimension hypertext links bring to web sites. As readers become

"Experimental forms are prescribed by function"

VISIONAIRE 23 (left)

Creative Director: Stephen Gan
Photography: Karl Lagerfeld
Title: Visionaire 23
The Emperor's New Clothes
390 x 320 x 43mm
90 pages
1997
United States of America

Visionaire is a quarterly publication aimed at the fashion industry, with a different guest art director on each issue. Issue 23 was created by the renowned fashion designer Karl Lagerfeld, who shot every image for this issue. The sub-title of this issue is 'The Emperor's New Clothes': Lagerfeld photographed various male and female nude studies of celebrities and models.

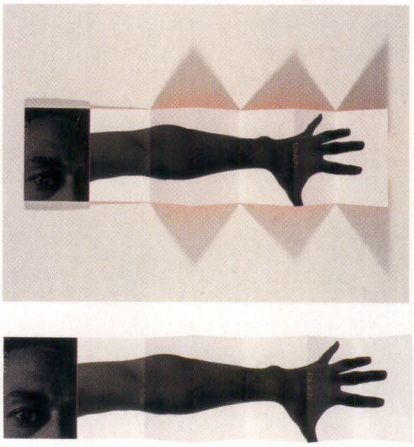
The issue is a collection of 45 loose-leaf sheets, with one portrait on each. The reverse side just has the model's name written discreetly at the base. These sheets are sandwiched between two sheets of dark brown flocked card front and back, bound by a large ribbon with the title and issue details printed in gold. The whole issue is contained within a custom-built hinged wooden box with a leather carrying handle.

See (right)

Design: HGV
Title: See
148 x 105 x 9mm
78 pages
1998
United Kingdom

A small A6 format is used for this promotional paper sampler from McNaughtons. The book, which is used as a showcase for the paper expounding the virtues of the printing quality obtainable from the stock, uses the human body as its source for imagery.

The model, Adam (complete with fig leaf) is reproduced at life size in the book. This creates some dramatic spreads with just a large fragment of shoulder etc. Although the book is conventionally bound (sewn-section), one spread showing Adam's arm turns out to be a very long concertina-folded section which extends all the way to his fingertips.

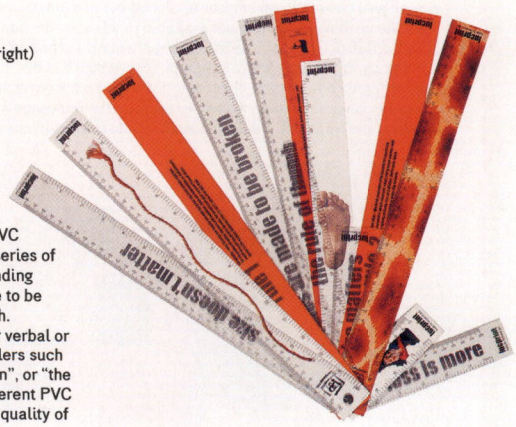


Size Doesn't Matter (right)

Design: HGV
Title: Size Doesn't Matter
40 x 140 x 6mm
24 pages
1999
United Kingdom

A promotional brochure for a PVC company takes the shape of a series of rulers, all bound by a single binding screw, allowing each page/rule to be fanned out like a sample swatch.

Each page has a pun, either verbal or visual, about measuring and rulers such as, "rules are made to be broken", or "the rule of thumb". A variety of different PVC samples is used and shows the quality of print possible.



more used to this way of consuming written material, it may be that designers for print will have to address some of our fundamental assumptions about how people want to navigate printed literature. The design of

"Structure, form and physical interaction all play their part"

Experimental Formats & Packaging (the book from which this extract is taken) recognises that the ability to cross-reference between examples, or to view two simultaneously, may add depth to the reading experience.

Emigre magazine editor Rudy VanderLans once observed that those who grew up as part of the MTV generation read differently to those who grew up before it: "They are attracted and enticed to read something because of the visual richness." The experience of watching MTV is as much to do with visual sensation as sound. Although most print work is not wired for sound, it does have an advantage over television when it comes to creating 'visual richness': graphic design, as is often forgotten, works in three dimensions — structure, form and physical interaction all play their part. This is especially true in the case of books, magazines and brochures, which must be handled to be used.

There are other, practical benefits to using an unusual format: it stands out, and shelf shout is good for business. Famously experimental firms such as The Attik are in constant demand from 'straight' corporate clients as well as those in the arts. In those circumstances the main objective is often to be seen and remembered — even before the fringe benefits of being associated with originality, fun or inventiveness are enjoyed.

'Breaking the rules' does not just happen when the designer is in pursuit of a particular 'benefit', however. The fact that designers continue to search for new ways to present printed material after 600 years is, as much as anything, evidence of a deep-rooted human desire to try alternatives.

And yet, however deep-rooted the desire may be, the decision to experiment is almost always conscious, and often involves deliberately trying to do something which seems absurd or 'wrong'. Often, it is only by

Levi's (right)

Design: olly.uk.com
Photographer: Kent Baker
Title: Levi's Vintage Clothing
Spring 2000
245 x 190 x 10mm
90 pages
1999
United Kingdom

This book for Levi's vintage denim comes in its own distressed denim dust jacket. The book is a sewn section case-bound volume, the cover has a discreet Levi's logo tab running close to the spine on the front.

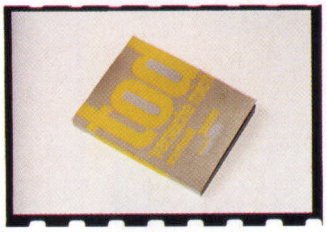
The dust jacket clearly illustrates the content of the book, which is a series of images of secondhand and old Levi's in action, shot on various locations across America. Each cover went through a rigorous process of ageing and distressing before it reached the desired state. Then the odd sewn badge was added afterwards. Every cover for this book is by its very nature a unique work.

Tod (right)

Design: cyan
Title: Tod Versuche Mich
Scardanelli Poesien
150 x 115 x 11mm
192 pages
ISBN: 3-932193-01-6
1999
Germany

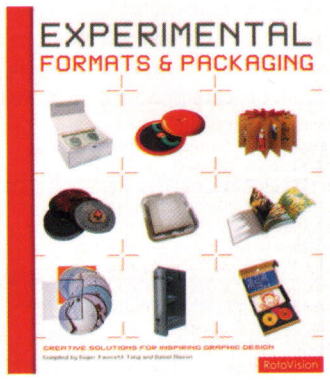
This little pocket book, on initial inspection, would appear to have a fairly conventional cover: yellow typography on a white background. However, on closer inspection the white background has a luminescent glow: switch the lights off, and the full radioactive quality of the cover is revealed.

Inside the book a section at the front and back is printed in killingly bright fluorescent colours of abstract 'op art' patterns and retro photographs. Sandwiched in the middle is a 124-page text section printed on a cheap mint-green stock containing a selection of poetry.



Read more...

RotoVision's *Experimental Formats & Packaging*, from which the text and images on these pages are taken, costs £19.99 and is available from [w] www.rotovision.com.



RotoVision

trying something new for the sake of it that a potential benefit is discovered; exploration and experiment open up new ways of thinking and working from conceptual and technical standpoints. Edward de Bono, the inventor of the term 'lateral thinking', suggests that one of the best ways to arrive at a new idea is by deliberately tripping oneself out of familiar thought processes with a 'provocation' — a suggestion that seems, on the surface, irrelevant to the problem in hand. *Experimental Formats & Packaging* contains, among other things, a jewellery catalogue that contains neither words nor images, and a catalogue bound with a wire coat hanger, designed to be stored in suspension. In each case the potential benefits could only have become apparent once the designer had consciously decided to become open to new ideas.

The argument is sometimes made today that the only future for print is as ornament or luxury, and that digital media will do for the rest. Boom-time, it might appear, for those whose interest is confined to unusual materials or experimental formats in print. But it seems likely that even the most conventional books, magazines and brochures will be with us, probably in even greater numbers, for some time yet. Print does have certain advantages over fragile matrices of 1s and 0s, not least of which is longevity. So, a thousand years after the Chinese first pressed wooden blocks into paper, we find ourselves at a time when print is ubiquitous, but perhaps at the cost of uniformity. This is a necessary trade-off, and this extract from *Experimental Formats & Packaging* does not intend to suggest that experimental formats are 'the future of print', or even 'the best of print'. Rather, it shows what can be achieved when designers are willing to entertain new ideas in search of the exceptions, and not the rule. ca-p

> "Print is ubiquitous, perhaps at the cost of uniformity"

Chris Foges is a journalist specialising in design. He was editor of *Graphics International*, and has written for various other titles including *Print*.

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competition

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Inside the book, you'll find a huge range of experimental packaging and book design – guaranteed to inspire you for your latest packaging projects. There's also a range of essays and some fantastic practical advice on choosing the correct materials and processes. See part two of our extract, beginning on page 86, for more.

How to enter

To win a copy of the book, simply answer the question below (see page 58 for a clue) and enter it at **[w] www.computerarts.co.uk/competitions**. Alternatively, send your answer on a postcard to: **Packaging competition, Computer Arts Projects, Future Publishing, 30 Monmouth Street, Bath, BA1 2BW.**

Question

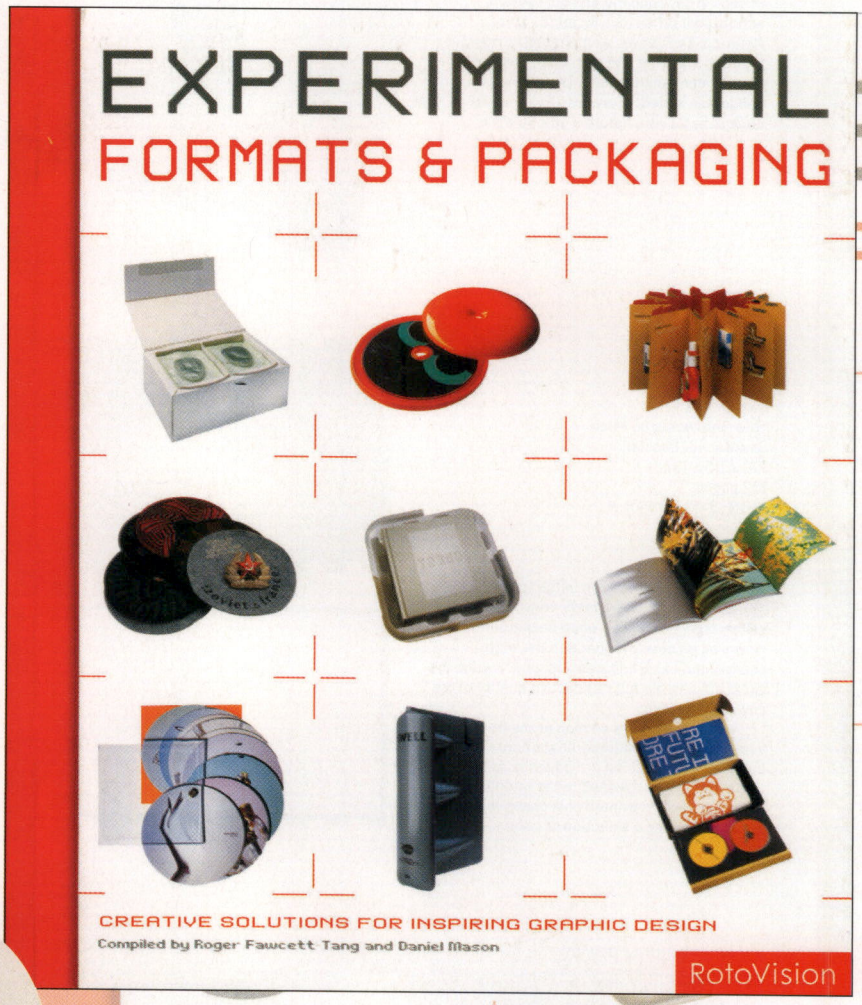
Who designed the 'Thinkbook'?

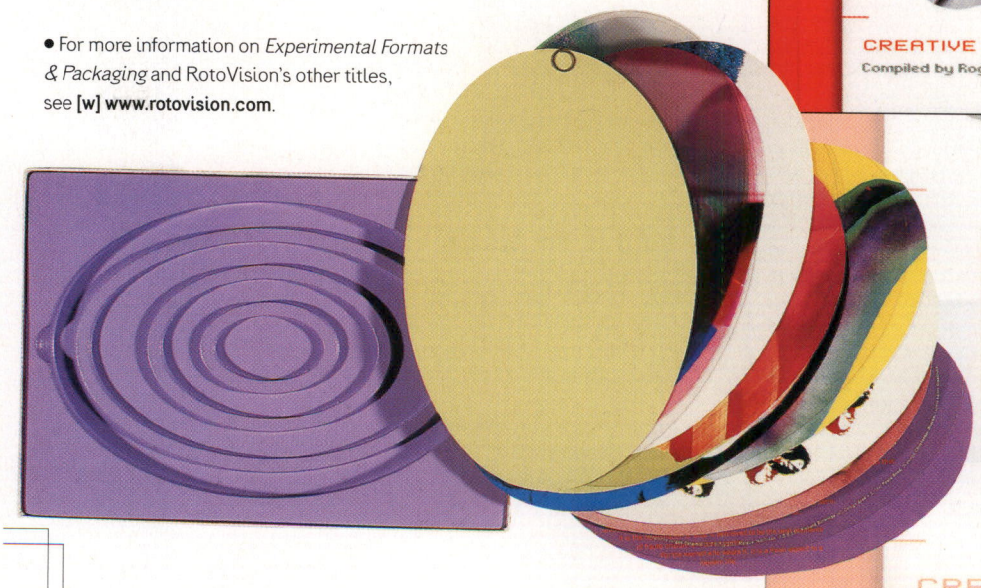
The rules

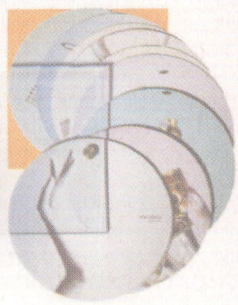
The closing date for this competition is **Monday 14 March 2005**. Employees of RotoVision and Future Publishing, their agents and families are not permitted to enter. Multiple entries are not accepted.

The Editor's decision is final and there are no cash alternatives. No other correspondence will be entered into. If you are entering by post and do not wish any of the companies involved in this competition to contact you with further offers, please indicate this on your entry. We will not pass your details on to third parties.

- For more information on *Experimental Formats & Packaging* and RotoVision's other titles, see **[w] www.rotovision.com**.







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CREATIVE SOLUTIONS FOR INSPIRING GR

Compiled by Roger Fawcett Tang and Daniel Mason

BACK ISSUES

Computer arts projects

ISSUE 63: CODE COSB0063

PRINT DESIGN

Create magazine mastheads, grids and page furniture in *InDesign*; produce a PDF magazine; design a stylish corporate brochure in *XPress*; get funky with a club flyer in *Illustrator*; create a poster in *Photoshop*; and make stunning CD cover artwork. Plus: interviews with top creatives David Carson and Peter Saville.
CD *InFlow 3 InDesign* plug-in, stock layouts, and free fonts and images.

ISSUE 64: CODE COSB0064

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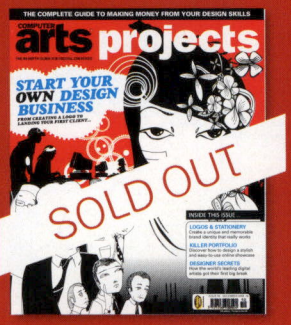
CD *buZZ Lite* plug-in, plus *Photoshop* textures, gradients and actions.

ISSUE 65: CODE COSB0065



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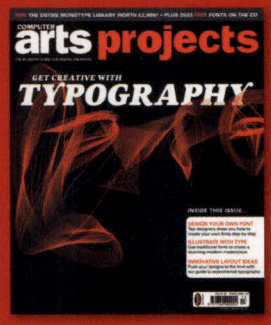

TYPOGRAPHY

Get creative with typography by following our in-depth tips and tutorials. Find out how to design a font from scratch; turn a boring font into a stunning illustration; create fantastic layouts; make stunning motion-graphics work; build eerie film titles; and create imagery using type.
Also, meet a new generation of type designers; learn about experimental and traditional typography; and discover the ten best and ten worst fonts, judged by a panel of experts.
CD 2633 free fonts, *LiveType & Flash* video training, *FontLab 4.6* demo.

ISSUE 67: CODE COSB0067

FILTERS & EFFECTS

Transform your images with this complete guide. Our tutorials include: brush effects in *Photoshop CS*; exploring the Blur filter; recreating traditional halftone techniques; using the Distort filters; turning DV stills into prints; creating decay effects; mixing different photographic mediums; and making your own *Photoshop* filters.
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Computer arts

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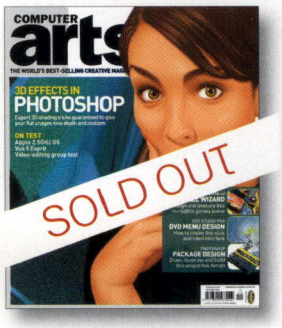

ISSUE 103: CODE COB00103

Create 3D effects in *Photoshop*, add definition to your images with *Xara X*[1], 3D pinball wizardry with *Cinema 4D*.
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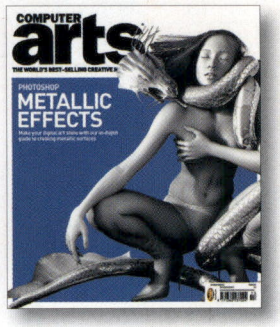

ISSUE 104: CODE COB00104

Photoshop's metallic effects exposed, *Illustrator*'s brushes customised and how to create iconic fontography.
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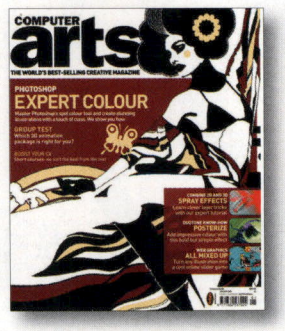

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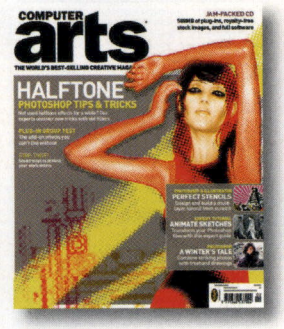

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15
METROSCAPE
THIS FILM IS DEDICATED TO THE BIRTH OF THE MODERN CITY AS WE KNOW IT. INCLUDING MOVING IMAGE AND SOUND RECORDINGS TAKEN FROM CITIES AROUND THE WORLD, IDENTIKAL HAVE MERGED THEM ALL TO CREATE A NEW WORLD: 'METROSCAPE', A VISION OF THE PRESENT OR THE FUTURE?
15

Creative DVD packaging

Blow the competition away by creating a stunning gatefold DVD case that won't be a nightmare to prepare for print...

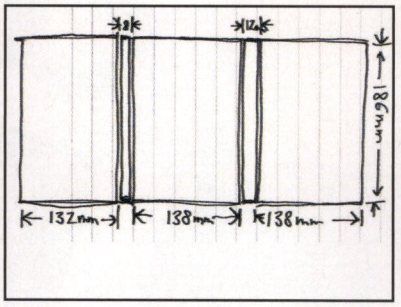
Throughout this tutorial we'll demonstrate how to create a dynamic gatefold DVD case design which will stand out from the crowd. You'll find out how to research your product, create grids and position guidelines and keep things simple so you can avoid any artwork problems later on. And by following our guidelines you'll be able to create printer-friendly files including five-colour print and gatefolds. The practical artwork skills outlined in this tutorial will enable you to produce a simple DVD package that won't cause a headache when producing the final print files. And the simplicity of the design will help you to create great-looking, stress-free packaging.

Artwork and expertise provided by Identikal. To find out more about this creative agency, visit [w] www.identikal.com.

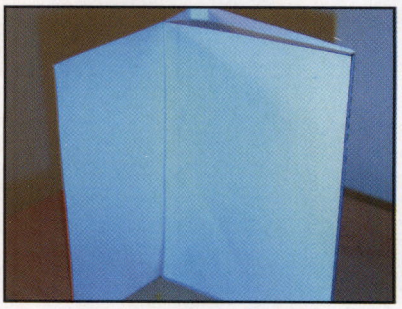
Part 1: Ground work

Start by researching and putting together ideas for your own DVD packaging projects...

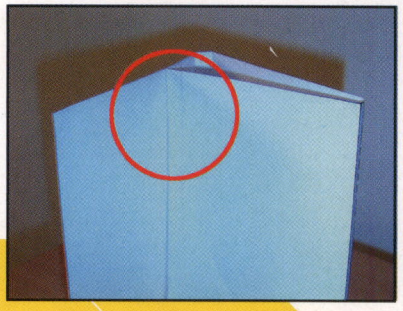
1 To start, you should really be checking out the latest DVD case packaging. Take a digital camera with you and photograph regular packaging as well as your more experimental designs. Be sure to measure accurate sizes of each pack too.



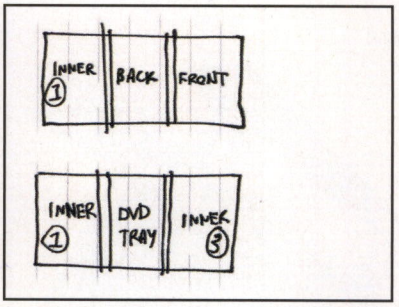
2 When you have a decent enough amount of DVD packaging designs and styles, you can start looking at ideas for your own unique version. Start by accurately working out the measurements on a piece of graph paper. Do this by looking at the packaging measurement data you've compiled.



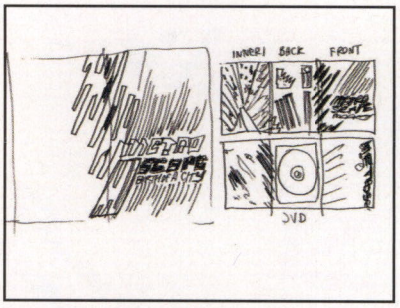
3 Once you've got the dimensions of your DVD package, you should build an accurate blank version of the pack you're going to design. From this you can work out how your graphics can work across the package as well as ensure that the measurements are accurate.



4 You might notice that because you're creating a gatefold DVD package, the inner panel doesn't fit in well. This is because the inner panel should be at least 4-5mm shorter than the DVD package as a whole, to ensure that your DVD package can be folded together without any problems.



5 Once you're happy that your measurements are perfect and your package doesn't have any problems, you should create a mini version of the DVD. Write down what each face of the DVD pack will be: for example, Front of DVD, Back of DVD, DVD holder, and so on.



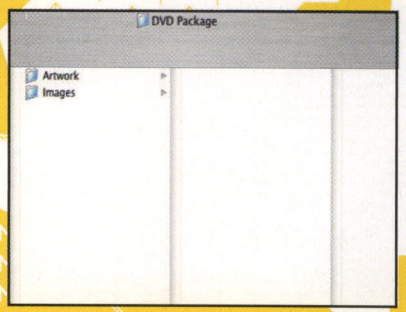
6 When you've got an accurate model of your DVD, you need to create a rough sketch of where all the info will go. Do as many thumbnail sketches as you can here – the more the better. Remember the importance of hierarchy and what you want your viewer to see first.

Part 2: Design and layout

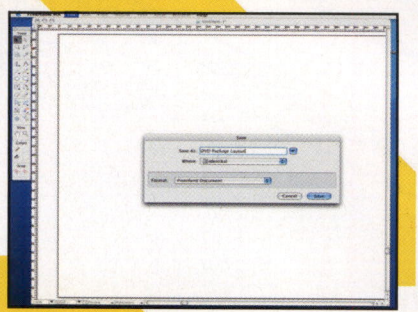
After creating a solid base of ideas and research, put all this into action using your creative skills...

Using the correct program

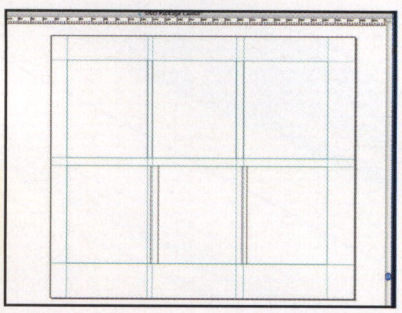
There's no perfect program to use for outputting your printer files. You can take your pick from any of the market leaders: *Quark*, *InDesign*, *Illustrator* or *FreeHand*. All of them have their advantages and disadvantages. We created this tutorial using *FreeHand*. As long as you create the appropriate crop marks and printer notes, any printer around the world will be able to produce your work.



1 Create a desktop folder for your packaging project. Within that folder, create two separate folders: one for images and the other for artwork. Organisation is important at this early stage.



2 Open your desired program. We'll use *FreeHand MX* throughout this tutorial, but feel free to use whatever program you wish. Save your file into the Artwork folder you've just created.

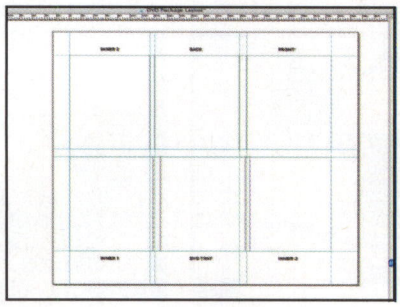


3 Refer to your accurate drawing of the DVD pack to work out the grid and guidelines for your DVD package. If possible, use picture boxes, so you can import any artwork produced later into the correct positions.

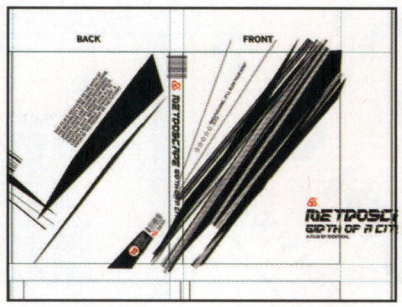
Design and layout continued...

Gatefolds

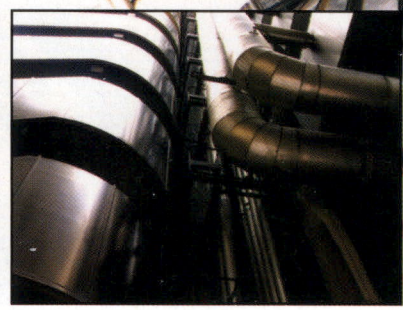
When creating a gatefold booklet, CD cover or DVD cover, it's always best to approach the design and layout of the package as though it was one full sheet. This will give your gatefold a more epic look and engage the viewer from the moment it's first opened to when it's folded out as one complete layout.



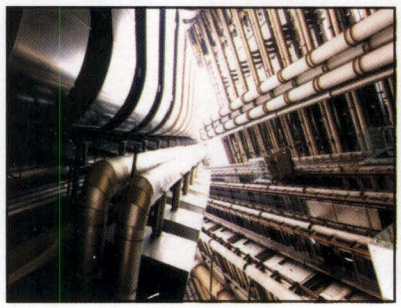
4 Above each section, write where each face of the DVD is. Although you won't be using this in your final artwork, it's important to know which area of your package you're working on. You'll be surprised at how helpful this is.



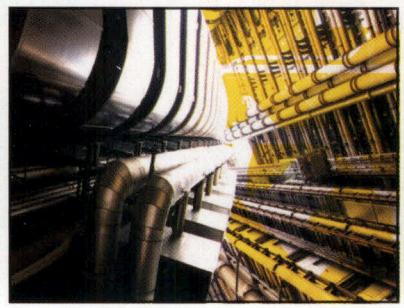
5 From your rough sketches of the DVD pack design, start placing the title, text and other elements onto the correct faces of the DVD pack. This may take a while if you're doing it from scratch, or if you need to add the correct barcodes and licences, but it helps to have everything in place before you begin to add your design elements.



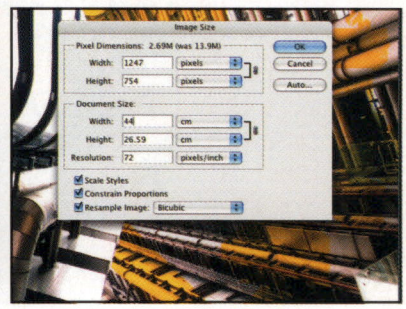
6 Now that you have the text, title and artwork set up, it's time to turn your sketches into professional artwork. For this DVD project, we've taken photographs of futuristic buildings in and around London.



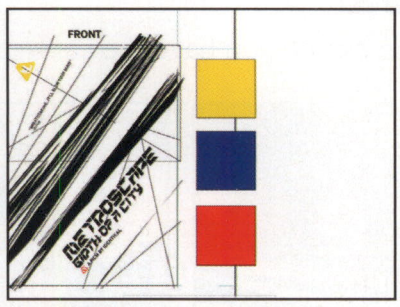
7 When producing a gatefold DVD, think of how the DVD will work when it's opened. With our photographs in *Photoshop CS*, we'll use the whole inner section of the DVD pack to show a surreal landscape of futuristic buildings, hence the landscape image.



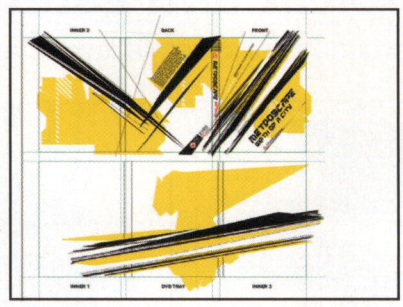
8 Once you've pasted together your images, think of how you can add shapes to the composition to really enhance its abstract feel. We've created graphic shapes in *FreeHand* and overlaid them onto the image using layer effects.



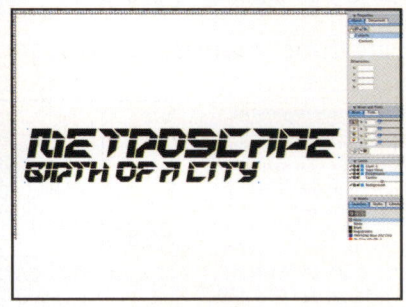
9 Export all your finished images as 300dpi CMYK TIFFs. However, save a small JPEG copy for use as a 'thumbnail rough'. This helps conserve memory on your Mac when producing your artwork. Once you've finished your layout, you can then import the full artwork.



10 Once you've got as much experimental images as you need, go back to the package artwork. Think of what colours would suit your design, trying to limit yourself to three to four colours overall.



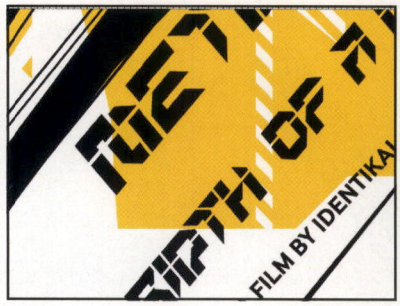
11 Using your rough layouts, look at how you've sketched it. We've used lines and graphic elements, so we've begun to draw and place these kinds of shapes onto our artwork. Don't worry about colouring them yet – you can do this later on in the tutorial.



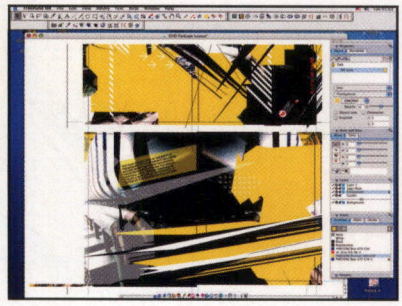
12 Look around for typefaces that give the right effect for your title. Try sketching out fonts to see how they look. We've used one of our own typefaces, called Metron, which has the cutting-edge effect we're trying to create for this cover.

Part 3: Using type

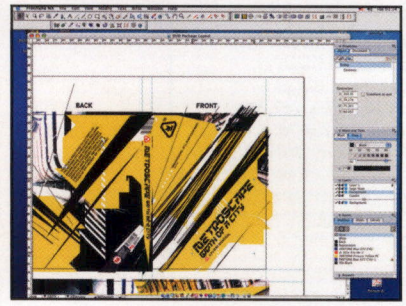
Choose the right font to create harmony between the type and your graphic objects...



1 Once you've chosen your desired font, type the DVD title and turn it into outlines. Ungroup each individual letterform and space it correctly. It's important that your heading flows correctly, so all characters should sit well against each other.

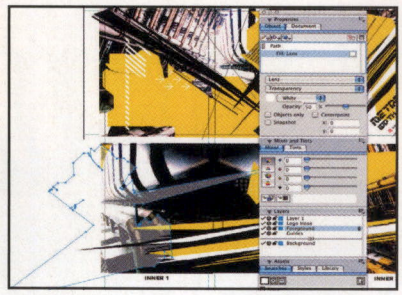


2 Looking at your original artwork sketch ideas, try to copy the flow. It doesn't need to be 100 per cent accurate. Here we've created the inner part of the DVD exactly as we sketched the swoosh of lines and graphic shapes.



3 Once you've roughly placed your graphic objects, place the title of the DVD you've just fine-tuned.

4 The rest of your typography should work to your grid and layout across the whole design. Because we're reflecting the 'controlled madness' of the graphic objects, our typography is placed in positions of random spaces. To do this, you must make sure that all of your typography sits well within the design.



5 Once your typography has been placed in its correct position, you need to work with your graphic objects until they're harmonious with the type. This may mean playing around a bit and moving some of the objects to different places, but you must make sure your design looks controlled.

6 You should now have a design layout that works, with all of your elements positioned in the correct places. When you're happy with the composition, move on to the next stage.

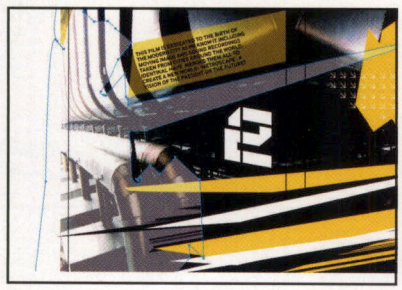
Part 4: Colour, die-cut and gatefold

Fine-tune your design to work around your gatefold layout, and ensure you have the correct print colours...

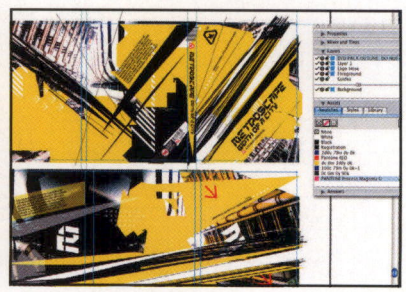
Colour management

Always keep a pantone swatch booklet at hand, especially the pantone-to-process volume. Keeping an eye out on how colours will look once they're printed is important. Sometimes a Pantone colour looks great as a spot colour but once converted to CMYK it turns out completely different in print. This is why you should always keep a look out for CMYK converted colours.

1 When using CMYK with a special fifth colour, make sure all your colours are correct. CMYK colours should be set to 'process colour'. Make sure your special colour is set to print as a 'spot colour'.

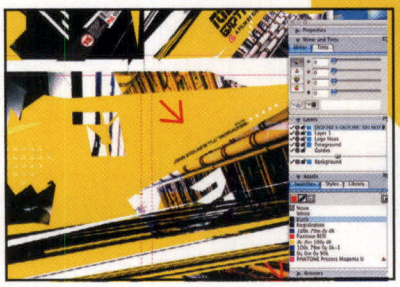


2 Check your objects to ensure that each of them has been coloured correctly. It's also a good opportunity to colour some of the objects to suit the flow of the design. For instance, there was too much yellow in the area pictured above, so we've changed the shape to white.



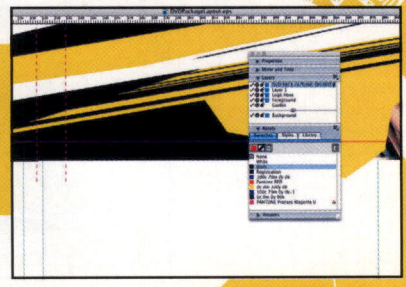
3 Now create a new layer for your design. Using your boxes drawn to show the outline of each section of the DVD package, add them to your new layer and colour the outlines to magenta. Call this new layer: DVD PACK OUTLINE: DO NOT PRINT. Delete the boxes you copied from the artwork layer.

Colour, die-cut and gatefold continued...



4 Add lines to the magenta layer, where it's to be folder. This is your gatefold, and the printer will need to know exactly where the package is to be folded. Now create one whole box around the original boxes you placed into this layer.

5 If you've used low-res images to represent your full artwork images, now is the time to import them and make sure all your elements are accurately placed within the artwork.



6 Now that everything is in place and you have a highlighted border around your artwork, make sure there's a 3mm bleed around all of the die-cut areas.

Part 5: Prepare your files for print

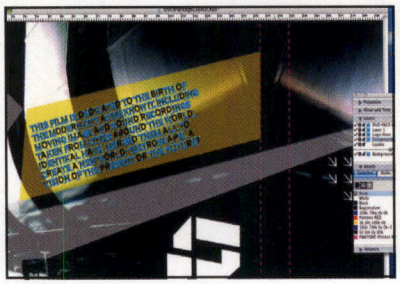
This section will ease the difficulties of producing printer-friendly artwork...

Overprint caution

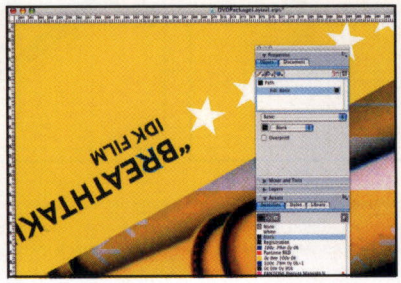
If your image is being produced for print, make sure all your objects have no 'overprint'. This can be checked easily by looking at your Fills window. There's a small box underneath the colour selection which should be turned off. If this isn't turned off, the object will 'overprint' on the object beneath it, which will lead to disaster. Basically, if you have a darker underlay, the lighter top object won't knock through it.

Type to outlines?

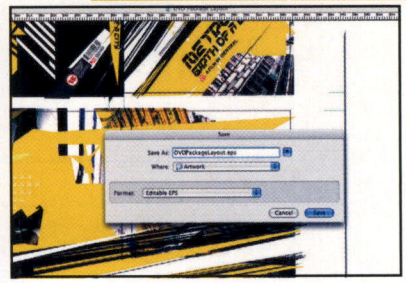
At Identikal we always turn our type to outlines. This is because of our experiences in the past. Creating outlines for your fonts does, of course, expand the file size of your artwork, but it keeps everything in place and exactly how you want it. This will give you peace of mind when the project has gone to print.



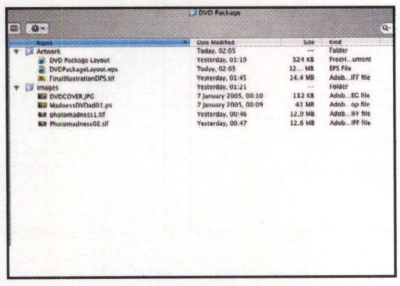
1 Spellcheck and proof your text and then turn all your fonts to outlines (see 'Type to outlines?' margin note). On projects like this, we always turn all text to outlines to avoid problems from printers and corrupt font files, which can cause nightmares if you're on a tight deadline.



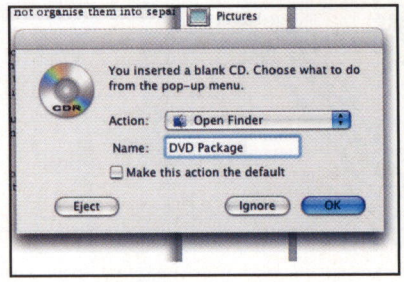
2 Once all your text has been turned to outlines, check that they're not set as 'overlays'. This will print the typeface over work without a cutout, causing the text to soak into the graphics it sits on. This can be a pain with drawing programs and must be checked thoroughly. The same applies to graphic objects you may have used.



3 Now that your image has been checked for unwanted 'overlays', you're ready to export your artwork for print. *FreeHand* uses a 'collect for output' system that searches your artwork for image links, and then places everything in your folder of choice. Unfortunately, if you've used a lot of images in your artwork, it won't organise them into separate files.



4 Earlier on in the tutorial, we mentioned the importance of creating two folders: Artwork and Images. Now is the time to use them. Organise all the files you've just collected into these two folders, separating the original artwork from the images used within the design.



5 Now that you've collected all your files for print, and all of the files are in their appropriate folder, you can burn all the files onto CD ready to send to the printer.

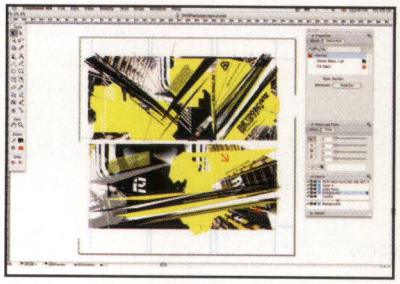
6 It's a good idea to create an accurate visual of your package so you can be sure that your printer knows exactly what they're doing. Now turn the page to transform this design into a realistic prototype in *PrintDevizor*.

Part 6: Taking your flat visual into PrintDevizor

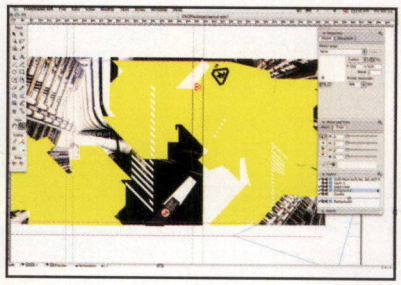
Here, we take apart the original document and prepare it for *PrintDevizor*...

Don't stretch it

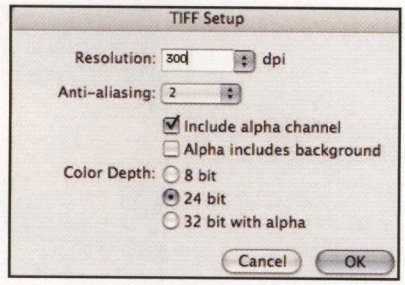
You must always prepare your images at the exact size of your package design or other visual. If you don't, *PrintDevizor* will stretch the graphic to fit the size of the mock-up. You cannot resize images in *PrintDevizor*.



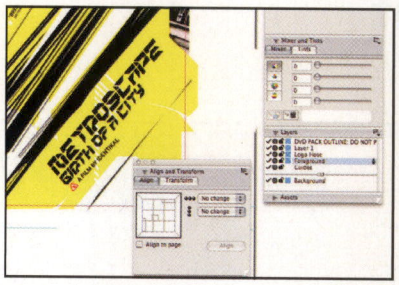
1 Open up your graphic. We're using the stunning DVD packaging illustration from Identikal, which we've shown you how to create on the preceding pages. It's been created in *FreeHand*, which makes it easy for us to dissect and prepare it for *PrintDevizor*.



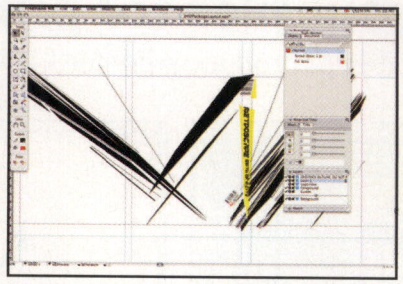
2 The easiest way to do this is by selecting and deselecting layers and objects and exporting objects out as TIFF files (*PrintDevizor* doesn't support vector files). So, let's create our background layer. Here, we want this to be everything apart from the text, and the sharp angled lines. Select all necessary objects and either turn them off or delete them.



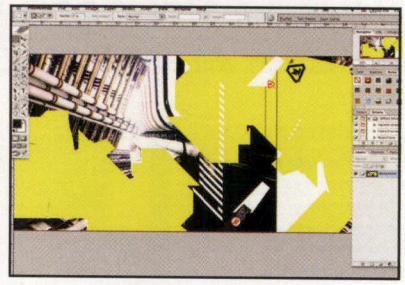
3 Export your document as a TIFF file, making sure the resolution is set to 300dpi. Create a folder on your hard drive that you'll be using for all the separate *PrintDevizor* files, and save the file. Revert to saved. Next, tackle the other objects.



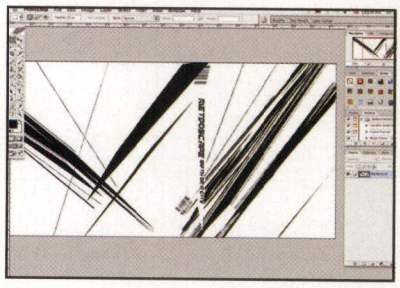
4 Using the Layers palette and the selection tools, select all of your foreground objects, excluding the type. Make sure you select your packaging cut guides as well – this is very important for getting your elements to match up in *PrintDevizor*. You should delete the inside crease lines though, so they don't show up on your mock-up. Inverse the selection (in *FreeHand* use the Edit>Select>Inverse Selection command) and delete the background.



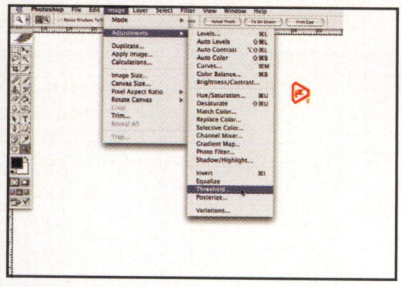
5 Export the objects using the same method as before. It's not rocket science, we're simply breaking down the graphic and thinking how it will be layered in *PrintDevizor*. Do the same thing with the type, and any other objects that will require a special finish. And remember to select the packaging cut guides.



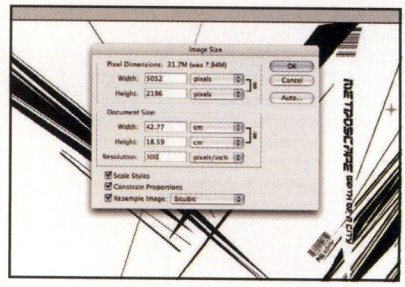
6 Once you have all of TIFF files, it's time to open them up in *Photoshop*. The background is the easiest – just use the Rectangular Marquee tool to select the cut guides and crop into it. Save the file out as a TIFF again. Open up the objects layer TIFF and make sure the document is the same size as the background TIFF you just saved. Save out the file, ensuring you rename it.



7 Open the original objects layer. We want to use this to create a varnish layer in *PrintDevizor*. For us to do this, all of the objects need to be solid black. Using the Image>Adjustments>Threshold command make all of your objects a solid black. Make sure the image is the right dimensions and then save out the file as another TIFF.



8 Do the same thing with the text TIFF, saving colour, and black-only TIFF files. For those objects you want to be spot colours, either assign a spot colour to them in *Photoshop*, or make them solid black for adding a representation of the colour in *PrintDevizor* later on.



9 Okay, now we're just about ready to go into *PrintDevizor*, but before we do, make a final check that all images are exactly the same dimensions and resolution.

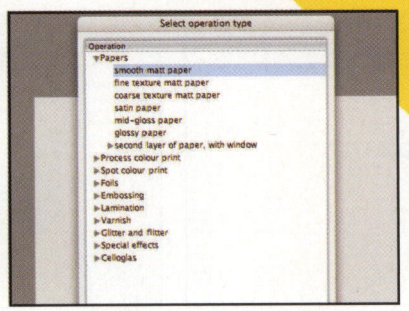
Part 7: Creating the mock-up

Bring all your files into *PrintDevizor* and create your packaging mock-up...

Neutral background

PrintDevizor and *PrintDevizor Lite* enable you (and we'd recommend this) to change the working environment background from a fake scene to a colour. Using a neutral grey colour is the obvious choice.

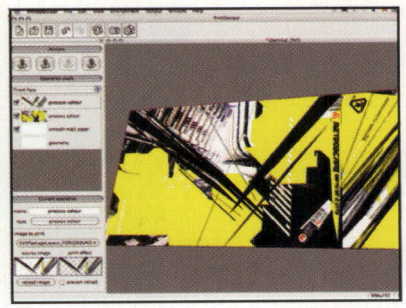
1 Open *PrintDevizor Lite*. We're using the full version of *PrintDevizor,* but the process is the same. *PrintDevizor Lite*, however, only enables you to create four stacks (or layers), but that's usually enough. Create a new document and, using the Geometry controls, set it to the same dimensions as your TIFF images. Set the thickness at 3mm.



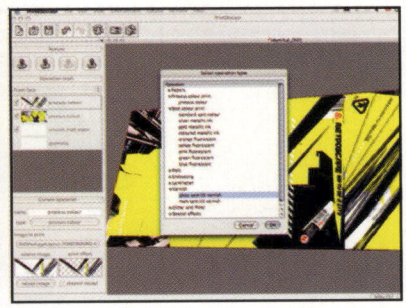
2 Now we need to determine the type of paper to use. Because of our image and the clientele the DVD is aimed at, we've chosen a 'fine texture matt paper'. To add the paper, click on the Insert Operation button in the Actions palette and choose the paper type relevant to your packaging project.

3 Next it's time to import your background image. We don't want this to have any kind of special finish – just appear to be printed on the matt paper. Click on the Insert Operation button and choose Process Colour Print>Process Colour. Hit OK and you'll be prompted to navigate to your image. Find the background TIFF and import it.

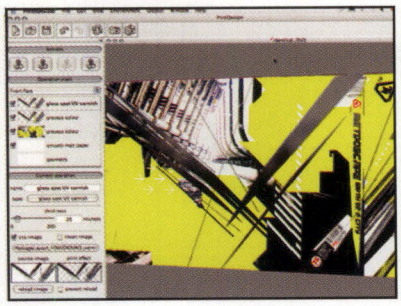
4 Click on the process colour layer and make sure the print effect preview is to your satisfaction. You'll also see your background image appear on your document in the main viewer window. If the window is too small, click and drag on the bottom-right corner to enlarge it. You can use the Command/Ctrl+[+/-] keys to zoom in and out.



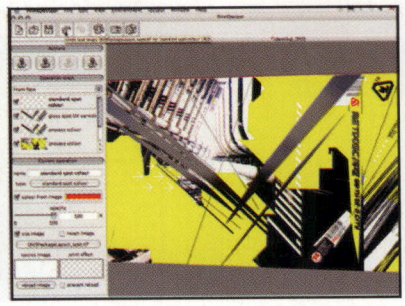
5 Now let's add the next layer, being the shard objects. In the Actions palette, click the Insert Operation button and again choose Process Colour Print>Process Colour. Navigate to the image you saved earlier. To add a spot varnish over these elements, we need to import the black-and-white image mask.



6 Hit the Insert Operation button and select gloss spot UV varnish. Hit OK and navigate to the black-and-white image. You'll immediately see the effect in the viewer. Rotate the DVD packaging in the viewer to see the effect of the light hitting the spot UV.



7 There is a little too much varnish on the packaging for our liking. To adjust the thickness, click on the varnish layer and use the thickness slider to match your printer's specifications. At any time you can invert the effect by checking the invert image box. This can prove handy for trying out reverse varnish effects.



8 Next we want to add a spot colour, specifically on the Identikal icons. We want to use a red spot colour, so we've matched the colour of the original to the nearest Pantone swatch in *Photoshop*. Now, import the icons image you prepared earlier, choosing Spot Colour Print>Standard Spot Colour. Make sure the Colour from image box is checked. Repeat steps 1-8 for all faces of your design.

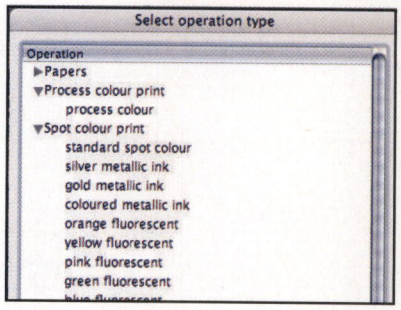
9 If you find that some elements are not lining up, the best thing (and indeed only thing) to do is to open up all your images in *Photoshop* and layer them above one another reducing opacity until you can line up all elements correctly. Then, you can use the 'Export Layers as Files' script (File>Automate>Scripting) to save out your layers as individual TIFF files.

Part 8: Adjustments and other finishes

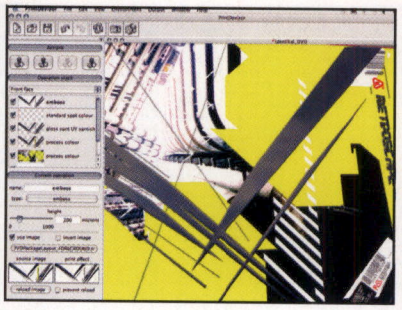
Experiment with embosses, foils, spot colours and other special finishes...

System requirements

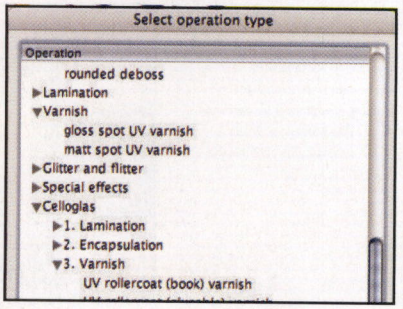
Because of the on-the-fly real-time nature of *PrintDevizor*, to use it properly you really must have a decent graphics card. Have a look at [w] www.stonecube.com/printdevizor to find exact requirements.



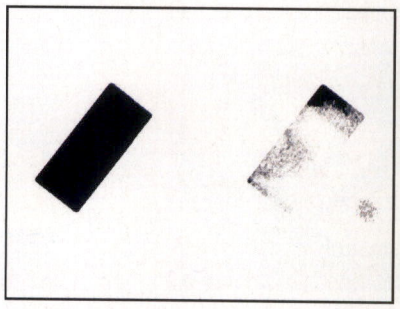
1 So far, we've looked at how to apply pretty basic special finishes to our packaging design. It's time to experiment a bit. *PrintDevizor* and *PrintDevizor Lite* enable you to experiment with all manner of finishes without producing costly mock-ups. A good example to use is an emboss.



2 Delete your spot varnish layers from the stack. Go to the Actions palette and once again click on Insert Operation. This time, choose Embossing>Emboss. Navigate to the spot varnish image you created earlier. By dragging the package design around in the main viewer window you'll see the effect.



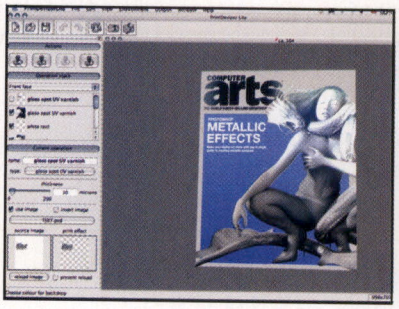
3 Now for something a little different. *PrintDevizor* enables you to add a silver latex preview (the stuff on scratchcards) to your designs. This way you can preview what a package will look like before and after the latex has been scratched off. It's really easy to prepare...



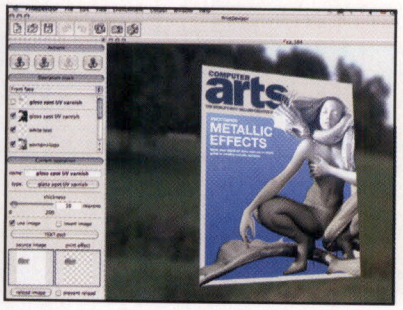
4 In *Photoshop*, we've opened our background image and added a black panel over the text to the far left of the DVD case design. Make sure this is on a new layer, then delete the background layer and flatten the file. Save as a different name. In another document, use a scratched texture combined with brushes to give a scratched-off effect.

5 Now, use the Add Operation button to add a Celloglas>3.Varnish>Silver latex scratch off varnish. Navigate to the first image you made in the previous step. To add the scratched-off effect, delete the operation you just made and repeat the process for the scratched-off image.

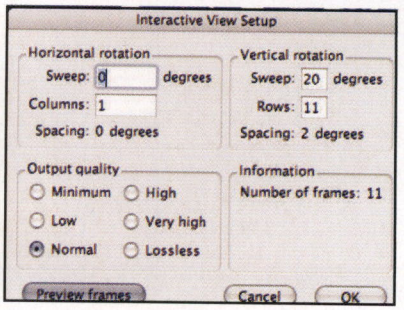
6 You can do exactly the same thing with foil block (with or without embossing), and even add a base layer of such specialist finishes as Miri Laser. There are many finishes available for you to try out before you commit to costs.



7 *PrintDevizor Lite* enables you to open and read files created in the full version of the application – meaning that if you want your client to be able to drag and rotate the package design like you can, you can install this free app (from the CD with this magazine even) on their Mac or PC.



8 In *PrintDevizor Lite* you can only preview your work in one environment, but the full package enables you to preview your design in a number of places – including an airport, office, outside or warehouse. It gives you a rough idea of the lighting conditions of where your product will be placed.



9 In the full version of *PrintDevizor*, you can export your mock-up as a QTVR, meaning clients can quickly and easily see how the package will look when printed. ca-p

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Get the full low-down on the new Mac mini and iPod shuffle this issue!

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profile

William Murray Hamm

"As long as your new design is based on brand truth, it will work," says Garrick Hamm, Creative Director at William Murray Hamm.

Above: Olive oil gift sets for high-fashion furniture brand, Hill. "They weren't an Italian oil brand, so we went for the 'looks great in your kitchen' approach," explains Garrick Hamm.

Above: This series of themed packaging for Hovis' core range of white and wholemeal breads has enjoyed huge success and even attracted 2,000 letters from happy consumers. A complete break away from ordinary bread packaging.

Below: This shrink-wrapped series of animal prints boosted Wildbrew's brand in the drinks market.

Left: With the Clipper Teas packaging, there are no mugs, or women picking tea leaves, just a collection of icons associated with the culture. "It's all about where the tea comes from," says Garrick.

Great advertising campaigns go some way to improving product sales, but innovative, attention-grabbing packaging greets a consumer at the all-important point of purchase. On every supermarket shelf there's one brand that stands out from the stacks of items. William Murray Hamm is a leading brand design agency whose eye-catching and simple ideas can be seen on packaging for Hovis, Jaffa Cakes, Horlicks and Clipper Teas. Its involvement includes design concepts, prototyping, labelling and much more.

WMH was established in 1997 by Richard William, Richard Murray and Garrick Hamm. The trio set up the agency following a conversation at a wedding where they discussed a lack of new and exciting work in brand design. Almost eight years later the company employs 20 staff and boasts a number of D&AD and DBA Design Effectiveness awards as well as *Marketing Magazine's* Design Agency of the Year in 2002 and 2004.

Gut reactions

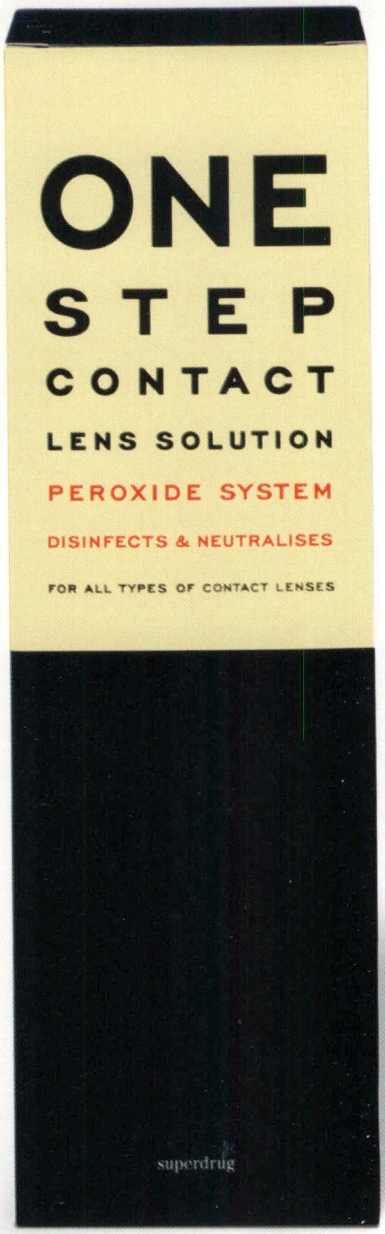
According to Creative Director Garrick Hamm, such accolades not only boost the agency's profile but prospective clients know what to expect. "We set out to offer clients an alternative to the intrusive logos and graphic formulae that dominated the 80s and 90s," says Garrick. WMH's reputation attracts calls from both established and emerging brands. Hamm directs all projects that come into the company and notes the differences in dealing with large and small brands. "Big companies are led by bosses, departments and research; small companies are lead by their gut reaction," he says.

New packaging for Jaffa Cakes was one of 2004's biggest projects and took two years to come to fruition. The familiar orange and blue brand remained but the large logo was replaced with heartfelt quotes from customers about Jaffa Cakes. "We used truisms that people say about the brand, such as 'This packet's empty' because they don't want to share. It was an exciting project and led to a 15 per cent growth in sales."

Smaller projects include new vodka brand Fallen, for which WMH designed the bottle and labelling. The finished result is a stunning bottle with a stylish, sketched label, a world apart from any other vodka brand. Emerging luxury ice cream brand Hill Station also approached the agency to design its new packaging. The simple signpost design can now be seen in supermarket freezers all over the UK thanks to the makeover.

Bread winners

By far the most recognisable success of all WMH's portfolio is the Hovis bread packaging, which two years ago changed radically from a traditional design to the



Left: "Superdrug is a young and friendly brand. Rather than do the usual clean, pharmaceutical packaging, we used an eye chart," says Garrick of this contact lens solution.

Right: WMH has also worked on a new poster campaign for property company Land Securities. The designs demanded intricate *Photoshop* work to change familiar London landmarks. "We've taken well-known iconic statues and brought them to life," says Garrick.

Left: A world apart from the usual vodka bottle, this exciting project for new brand Fallen involved label and bottle design, which meant working with both 3D concepts and bottle prototypes.

Below: Second only to the Hovis work in terms of recognition, WMH's award-winning designs for the Jaffa Cake box worked with the original strong brand but replaced the logo with amusingly heartfelt quotes from consumers.

now-familiar baked bean, cucumber and tomato imagery. "We prefer briefs that can be expressed in a few words," says Garrick. "For Hovis, it was 'good things you can do with bread'." The client wanted a design that kept something of the past but moved the brand forward, something they labelled 'continuity and disruption'. "The main challenge Hovis had was that everybody knew the name, but it was associated with brown bread due to the old 70s adverts with the boy and the bike. The big money is really in white bread. They needed something that would attract people at the point-of-purchase."

After nine months in development, the result was a huge boost in sales and a staggering 2,000 letters from people enthusing about the packaging. "That was a pretty unusual response, but as bread is at the heart of what people use and buy, it struck a chord with many people. I think it was so successful because we were actually talking to consumers. We weren't overlaying old imagery but getting the message across in a modern way by saying 'beans on toast is fantastic'."

Brand awareness

The high profile of the campaign demonstrated that WMH's clients can do radical things with impressive results. "That's what we're about. To get a consumer to change their opinion of a brand, you have to do more than tweak – people are busy and won't notice. As long as your new design is based on a brand truth, it will work. Putting images of famous footballers on Hovis would have been radical but wouldn't have been truthful to the brand."

Garrick believes sticking to truths brings brands to life. "It's a kind of theme in our work. For example, Horlicks is about sleep so we made it about just that. Sales for them are bigger than ever before." WMH's designs for Clipper Teas are another example. The fair trade tea's sales have quadrupled since it relaunched with simple black packaging and iconic images such as tigers or buddhas, relating to the origins of the tea. "It's different thinking but there's a link that consumers can buy into. We like to have a message, to communicate with people. We don't do arty, radical stuff for the sake of it, we do it because it actually does make a difference to sales."

If the wide array of exciting work coming out of this design studio is anything to go by, the secret to successful packaging is simplicity and a clear message that's truthful to the product you're designing. ca-p

Find out more about William Murray Hamm at **[w]** www.creatingdifference.com or call **[t]** +44 (0)207 255 3232. WMH regularly takes talented students or graduates on placement in its London office – contact the company for more information.

DOUBLE CHOCOLATE
CARAMEL
ORIGINAL
PEANUT BUTTER
Nestlé
CRUNCH
NEW
ASSORTED MINIS
MILK CHOCOLATE WITH CRISPED RICE AND ASSORTED FILLINGS
PEANUT BUTTER CREME
ORIGINAL
CARAMEL
DOUBLE CHOCOLATE

tutorial

Promotional packaging design

Follow the development of a brand extension for Nestlé by Artisan Creative, from concept to a promotional box of chocolates...

With a product launch pending, Manning Selvage & Lee in West LA approached us to project-manage and produce a stylish, provocative mailing to announce the release of Nestlé Minis and capture the attention of the national press.

Given that the new product was an extension of an existing brand, the materials and container had to possess a consistent look and feel yet simultaneously exert its own uniqueness. Additionally, the client had formulated conceptions and requirements about the final piece which, while proving helpful with the overall concept, created challenges for procurement.

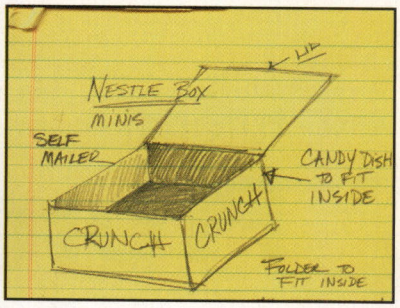
Utilising the strength and uniqueness of the product's shape, we carried that through to the shape of the box. We then identified and managed a vendor to build and print the box and found a supplier for the branded, desktop dish that held the sample product inside the container – a dish manufactured to client specifications.

Nestlé Minis promotional mailer Art Director: Kim Grove Deichmann – freelance graphic designer, Orange County, CA, **[w]** www.grovegraphix.com. Creative Director: Michael Rejniak – Artisan Creative, Los Angeles, CA, **[w]** www.artisancreative.com.

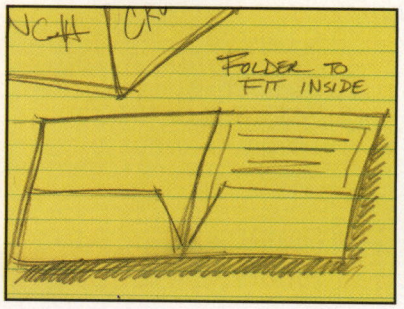
Part 1: Initial ideas

Following a brief from the client, the look and concept are discussed in detail...

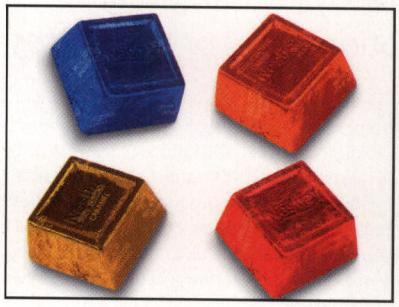
1 A meeting takes place with Michael Rejniak and Kim Deichmann from Artisan Creative and Manning Selvage & Lee at the ad company's headquarters in West Los Angeles.



2 Sketches emerge at the boardroom table as we brainstorm for cutting-edge ideas. The first sketch is of the box that will hold the candies in a container.



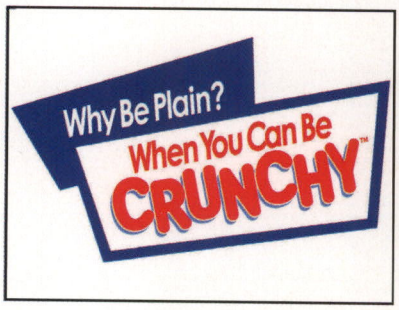
3 The second sketch is of the folder that will hold the announcement introducing the new Nestlé product – the press release.



4 The concept is to send buyers and influential corporate executives a candy dish filled with the new Nestlé Minis. It's to announce the launch of this new product.

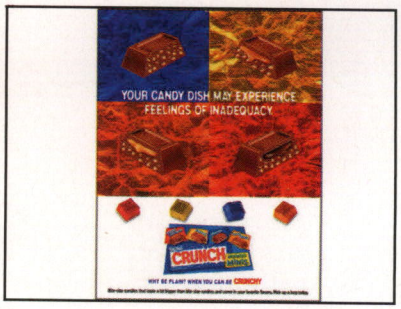
5 We open a CD from the agency with Nestlé Mini candy packaging. The original packaging for Minis was designed by Future Brand Coleman of California. Everything was designed in *Photoshop*.

6 The supplied CD also contains proposed Nestlé Minis logos, also designed by Future Brand Coleman. The logos and original packaging were developed in September 2002.



7 It's obviously important to consider using supplied Nestlé Campaign Slogans in the design of the box.

8 The box design has to take on the look of the existing Mini candy packaging in order to keep the continuity of the brand, but still grab the viewer into opening the container.



9 The existing Nestlé Minis magazine ads are also considered in the overall thought process of the design of the box.

Part 2: Composition

Images and logos are prepared and then some initial ideas are mocked up in *Photoshop*...

1 Next, all images are checked for their resolution. Working with high-resolution images is preferred if possible (300dpi at actual size or vector images). All the images are ready for the production phase of the project at this stage.

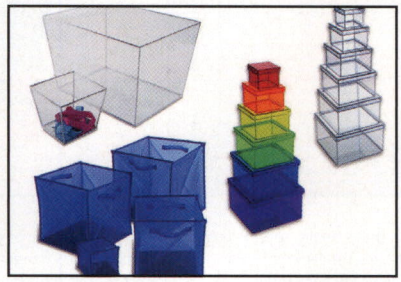
2 Logos are cleaned up and in some cases redrawn or traced in *Illustrator* because they are jpeg files and not high-enough resolution for printing. The logos are saved as EPS files and rasterised in *Photoshop*.

3 The first computer comp is created in *Photoshop*. The idea is to have four separate boxes inside the main container (one to hold each of the candies).

Part 3: Client approval

The client's initial impressions lead to changes in the box design, and letterheads and folders are created...

1 The client is shown the first design. It's then decided that a candy dish should be placed inside the box to hold the Nestle Minis.



2 Next, we go shopping for a candy dish to fit inside the box. After many days of searching for the right one, a custom dish is manufactured to the client's specifications.

3 As a result of the meeting, new concepts are designed. This version will have the candy dish placed inside, with another box on top holding candy bars.

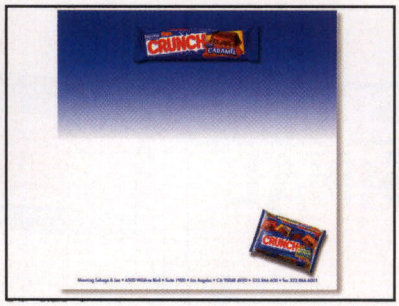
4 It's decided to go with a box design similar to this one which will house the candy dish in the middle, with the folder (still to be designed) placed on top.

5 While the client is still reviewing the last of the box comps, the folder needs to be designed. This is the first of many visuals.

6 The letterhead has to be designed to coordinate with the folder and box. The graphics are designed in *Illustrator*, saved as an EPS and opened in *Photoshop*. The details are added in *Photoshop* on separate layers.

Client approval continued...

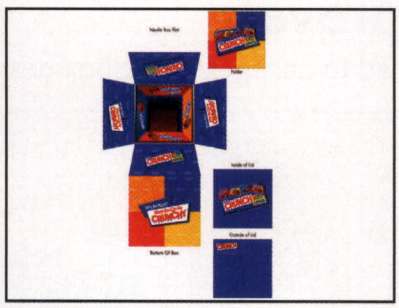
7 The folder is designed in the same way as the letterhead, using a combination of *Photoshop* and *Illustrator*. The folder then has to be printed out and mocked up into a working comp.



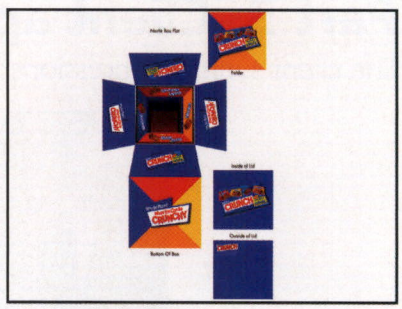
8 All the versions of the letterhead have to be printed out and mocked up as well. The client then reviews the folder and letterhead concepts.

9 It's decided that the client needs a two-pocket folder to hold press materials. Here, you can see the approved design.

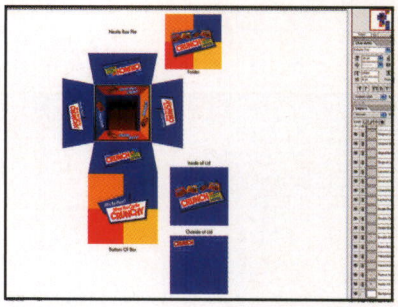
10 This is the letterhead that's finally approved by the client. The client likes the fact that this design is consistent with the Mini packaging.



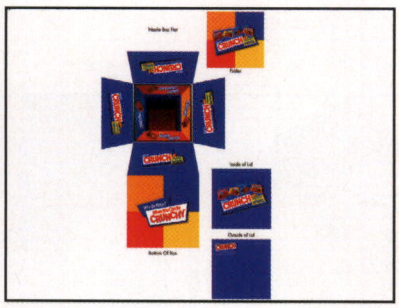
11 In the process of designing the folder we decide to change the shape of the box to reflect that of the Minis. At this point, the comp is designed 2D instead of 3D, so that all sides can be seen and the box can be easily mocked up into a working comp.



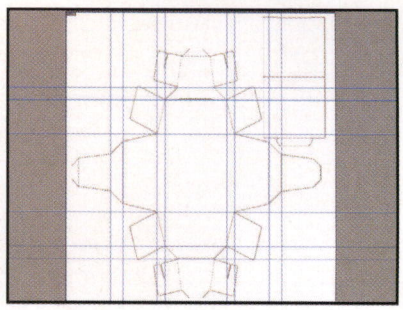
12 The design goes through several modifications. This is easily executed in *Photoshop* because of the layering capabilities. The new Layer Comps feature in *Photoshop CS* makes this kind of thing even easier.



13 The coloured panels become coloured squares instead of triangles. The client prefers it this way because it gives a horizontal and vertical background for the logos to sit on. This makes the box much less busy.



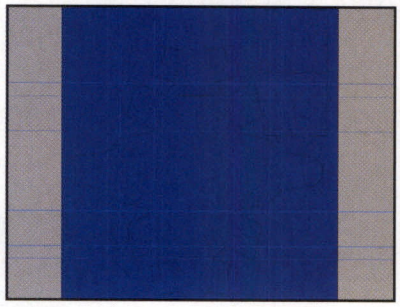
14 Finally logos are swapped out for different ones and the design is approved. The comp is at the stage where the point-of-purchase display company can be brought in to see the design. We meet with the display company's Account Director, who also has a background in 3D paper engineering.



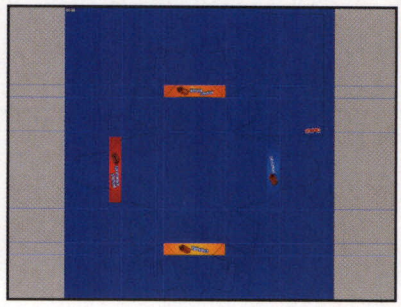
15 From the comp, the POP company provides the dye lines of the box. The high resolution *Photoshop* document is sized at 45.083x48.497 inches or 114.51x123.18 cm at 300dpi. The dye lines are opened in *Photoshop* so that the high-resolution graphics can be applied.

Part 4: Blue is the colour

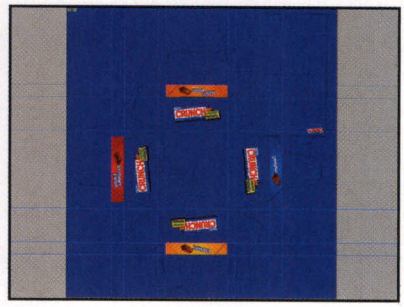
Colour mixing, placing graphics and preparing the files for print...



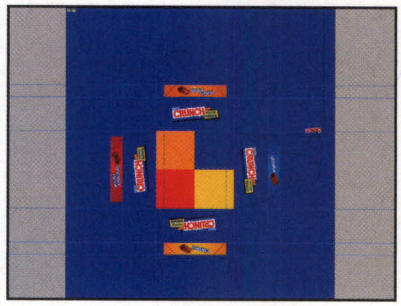
1 The first thing that has to be accomplished is matching Nestlé's Reflex Blue. This is very important because we're on a budget to use only four colours (CMYK) and Reflex Blue is a Pantone colour and has to be mixed to match. The mix is C:100, M:72, Y:0, K:6.



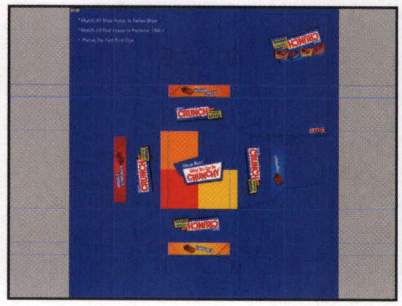
2 The graphics are placed on individual layers within *Photoshop*, so that they can be manipulated easily and moved around if necessary.



3 More graphics are placed. It's important to keep in mind how the box will be folded, so that graphics don't get turned upside down. Thinking in 3D is a skill you'll soon learn when tackling a packaging project.

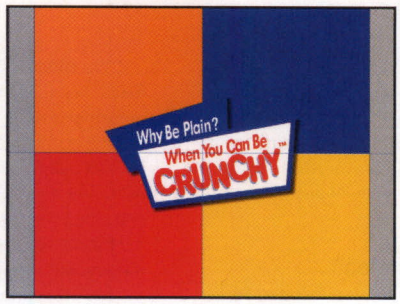


4 Finally, the bottom graphic is applied. It's also extremely important to allow for bleed when necessary and to have the appropriate graphics right up to a fold.



5 The last of the graphics are applied. Clearly mark the file with directions to the printer for colour, size, and so on. Save the layered file as well as the flattened TIFF file.

6 The file is then split into pieces and saved as TIFF files so that they can be placed in the final production *Illustrator* file.



7 After all the pieces (sides, top, bottom, and so on) are saved as TIFF files, the final production was built in *Illustrator* using the printer's original dye.

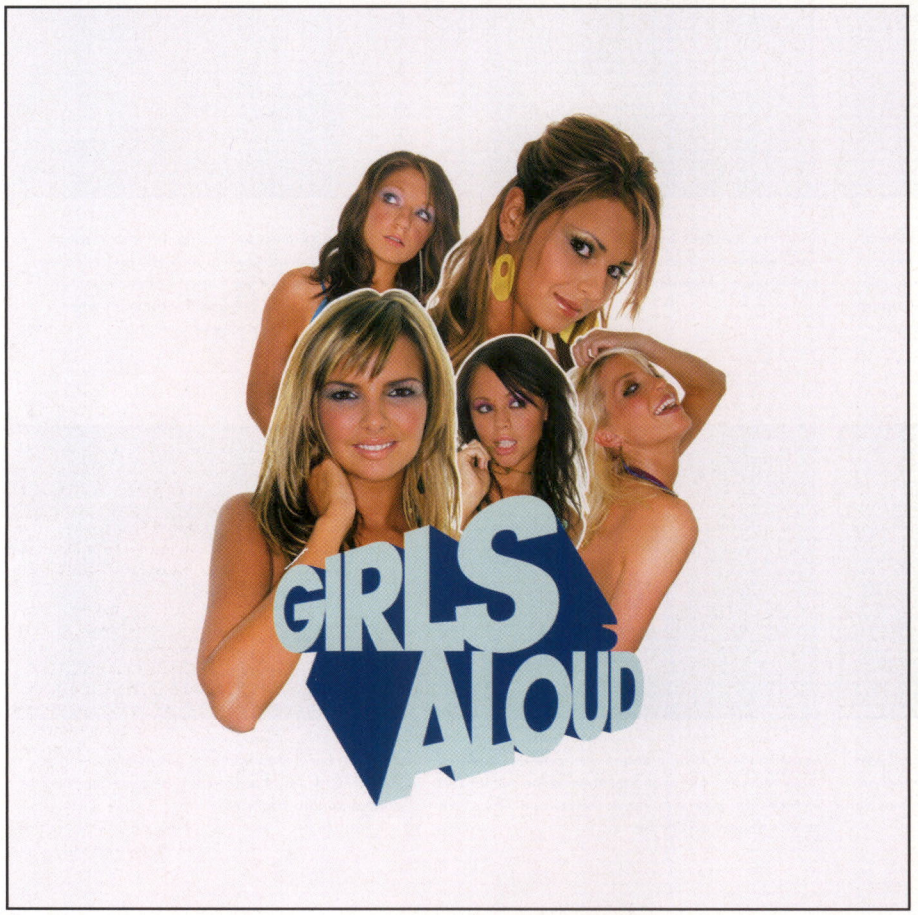
8 The file is then burned onto DVD with all support files (fonts, linked TIFFs, layered files, and so on). The DVD goes off to the POP (Point-of-Purchase) display company to be printed.

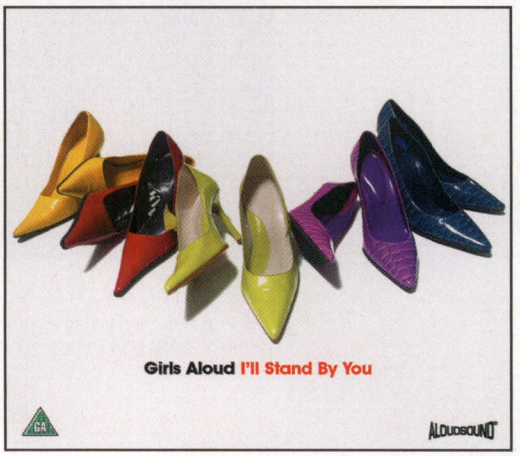
9 The finished product accomplishes its design goals and successfully launches a new product for Nestlé. It's a successful project for Artisan Creative. ca-p

profile

Form

Paula Benson, Co-founder of Form, takes time out to uncover the studio's ongoing attempt to explore every possible creative outlet. Oh, and explain a penchant for smutty packaging from overseas...





Above: "Clients who make us feel part of a team and get us involved as much as possible normally get the best results," says Paula Benson, Co-founder of Form. As an example, Paula states, "Working with Polydor on the new image for Girls Aloud has been good."

"Form works because we're passionate about design." Paula Benson, Co-founder of the multi-disciplinary design firm appears to be intent on redefining what 'graphic design' means. "I hate that term," she says. "It seems such a narrow way of describing what we do".

For example: "Last week we were doing location hunting and clothes styling for a band." Now, asks Paula, "Is that graphic design?" Probably not, but what does that make Form? Paula moots the idea of a 'communications' company but then adds, "Well no, we're not BT!"

Some might see the diversity of Form's work as a dilution of effort, but there's a guiding principle which prevents this: "We're creative people," says Paula. "And we're driven by ideas." This approach has led Form to motion graphics, identity, web design, publishing and even a successful clothing range, UniForm. It's also won them a client list that takes in everything from Top Shop to the ICA, with TV and music giants in-between.

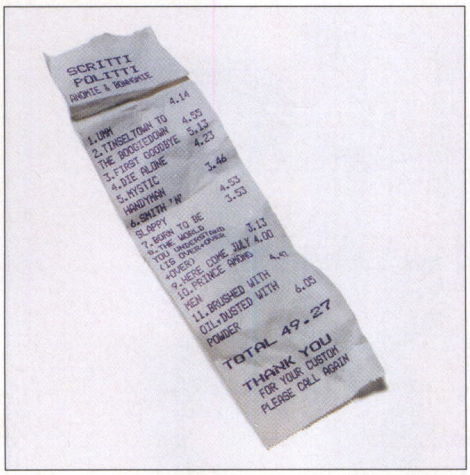
Formal identification

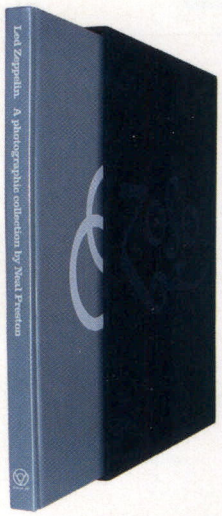
Paula and partner Paul West founded Form in 1991, brought together by a mutual love of music. "That's where our backgrounds are," says Paula... "art directing and designing identities and record sleeves." With much of the work coming from major labels such as Virgin, Polygram and EMI, Form's music-related work has frequently involved high profile acts such as Depeche Mode, All Saints and Girls Aloud.

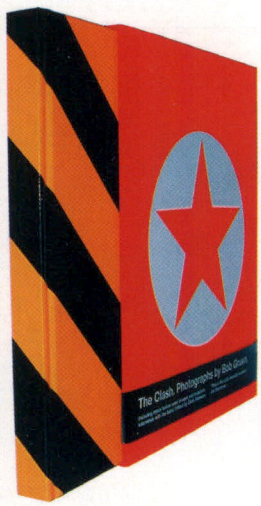
"We still work in design for music," says Paula, because this is still an important part of Form's identity. "But the kind of work we do now is much more varied in terms of the formats, media and type of client we work with." The musical roots have proved important though, not least for the solid foundation they've given the firm's subsequent expansion.

The other important thing, Paula says, is: "We've developed good business sense." This is something Paula obviously feels is critical: "I respect any business that can make it work for as long as we have." And although it's clearly at the heart of what they do, Paula's convinced that creativity alone just isn't enough.

Perhaps a little controversially, she begins, "It's relatively simple to sit around







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crea
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DAZED and TOPSHOP
invite you to the:
Manchester Re:Creation : Party
Thursday October 30, 9pm-late
The Star and Garter,
18-20 Fairfield Street, Manchester
Live: Jamie Udell, Performance
DJs: Andy Votel (Twisted Nerve), Beta Band DJ set,
Ivan Smagghe (Black Strobe), Club Suicide DJs -
Tony & Ryan, Unabombers (Electrika)

Above: Form was set up in 1991 by Paula Benson and partner Paul West. "Our background was mainly in music... art directing and designing identities and record sleeves for many high profile bands," explains Paula. One such band was Scritti Politti.

Left to right: Led Zeppelin slipcase, Clash slipcase and cover, Recreation invite. As these pieces demonstrate, design for music is still important to Form. But, as Paula points out, "The kind of work we do now is much more varied in terms of the formats and media we work within and the type of clients we work with."

being creative." Not everyone would agree with that opinion, but few would disagree with what she goes on to say: "Balancing that with an understanding of clients' needs and expectations, together with the management of money and all that malarkey takes a different kind of skill and tenacity." Clearly, Form has that malarkey fully squared away.

Dressed to impress

Not content with the work that happens to find them, Form occasionally likes to flex its creative muscles to a tune of its own. "We set up UniForm – our T-shirt and accessories company – a few years ago," says Paula, alluding to the primary example of this. Thanks to a strong fan base in the design and music communities, this has provided the firm with a lucrative sideline in creative expression.

Sporting bold, stylised illustrations of food and drink such as 'Pie' and 'Mash', the first range of UniForm clothing was code-named 'Tuck 'n' Dibs'. Still going strong seven years later, these have been the most popular series to date, prompting Paula to add, "They've become something of a classic!"

Meanwhile, excitement is mounting ahead of the February launch of the latest line, christened OP. Described by Paula as 'rather graphic', the new range features instant winners such as 'Chromaphobe' – a person afraid of colour. This idea was 'spawned' by discussion at a night class on arts curation. Paula explains: "We thought we'd play on the word, with a sense of irony."

A Plopp in the ocean

"Paul and I have been collecting packaging with humorous names for over 13 years," says Paula. As hobbies go, this isn't as bad as it could have been. But wait: "We design music campaigns, CD sleeves and DVD packages so we're naturally interested in packaging design." Sounds reasonable enough, go on.

> "It's relatively simple to sit around being creative"

"Foreign supermarkets are a great source of reference for us, so we often slip into a few when abroad to check out the local wares." These things always seem so simple at first, but once they take hold... "Even a

Monkeying at the Water Margin

It isn't every day that you get the chance to repackage the memories of youth, but that's exactly what happened when Form's Paul West got the chance to design packaging for classic Japanese martial arts series *Monkey* and *The Water Margin*.

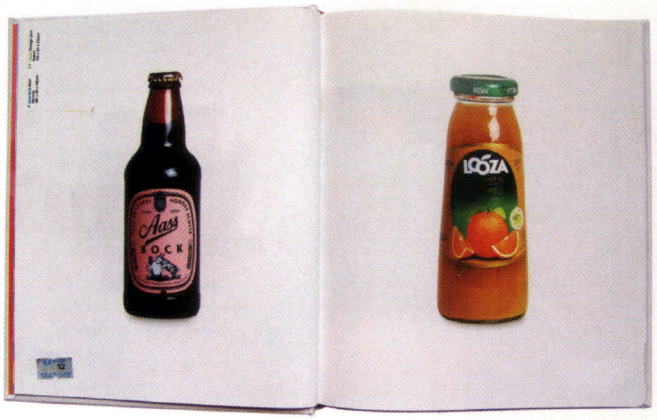
"Paul met the client, Rob from Fabulous Films, at a party," explains Paula. "They started talking about favourite TV programmes and *Monkey* came up." Rob explained that he'd been trying to get the rights to re-release it in the UK and several hours of enthusiastic impressions later Paul had said, "If you get the rights, I have to do the design."

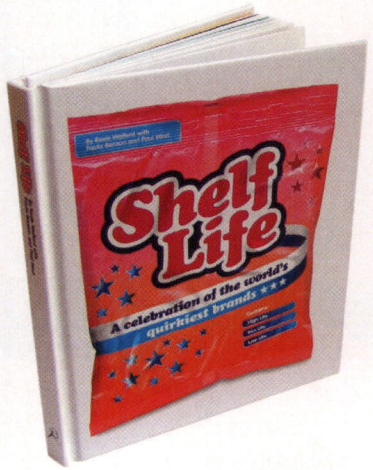
Once work arrives in the studio there's an established pattern: "Paul and I will have a long sit-down talk about how we see a project looking with Nick, Claire or Andy – the designers." Over the next few days, ideas are then fleshed out by the design team ahead of a full assessment by Paula and Paul. Once a route has been chosen, one of the two partners climbs back into the driving seat, working closely with one of the designers on the rest of the project.

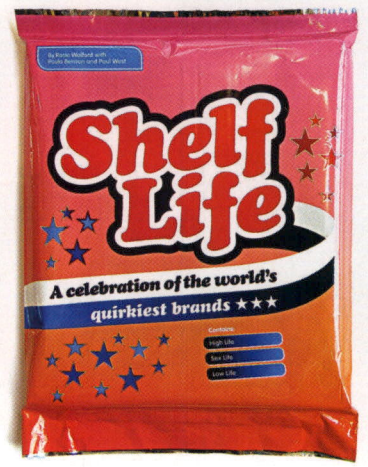
There wasn't too much to work with on the *Monkey* project. "We were given some rather ropey but eccentric stills from the series," recalls Paula. "The quality wasn't great so we had to use this to our advantage."

The results bear Form's hallmark feel for the character of a product: "We built up a cult feeling for the collection with a loud colour palette and groovy logo." Ah, memories.

"We like to create strong identities for our clients," says Paula. "We love working on logos and building up a set of images or colours and a vocabulary of graphics around it." *Monkey* got the full works.







Above: "Shelf life exposes itself in many places," says Paula. "From dusty corner shops to shiny supermarket chains." The discoveries can be found in the new book *Shelf Life*.

humble tin of sardines takes on a new aesthetic when it sports a foreign language and an unfamiliar typeface."

Eventually the shelf scanning began to yield a whole crop of bizarre new products and the packaging collection started to slide into obscenity: "Basterd sugar sat on a Dutch shop shelf with innocence; Plopp chocolate appeared bold as brass in every Swedish sweet shop." Cross-cultural double entendres like this have really taken Form by storm: "After a while, the hunt became a little obsessive," admits Paula. "A trip abroad wasn't complete without an outing to the supermarket, no matter how rushed the trip."

> "Plopp chocolate appeared bold as brass in every Swedish sweet shop"

According to Paula, shelf life exposes itself in many places. It's this element of the whole sordid venture that makes it so compulsive: "There's a real sense of discovery about it."

Shelf Life

As if things weren't already in an advanced state of weirdness, Paul and Paula then found out that friend and branding expert Rosie Walford was also an avid collector. "Her display was brilliantly laid out in themes such as 'drugs' and 'sex' in an antique display cabinet in her hall," explains Paula, sounding impressed. "Wine-fuelled dinner parties at Rosie's would often end with us loitering next to her infamous cabinet saying, "We must put our collections together and do a book about this one day." And so the concept was born, a strangely compelling one it is too. Form designed a book proposal and took the idea to a number of publishers, Bloomsbury eventually taking the bait. "They got very excited by it too," recalls Paula. There then ensued a prolonged period of research aimed at obtaining permissions from the owners of the relevant packaging.

This comment gives you some idea of the pain involved: "Imagine trying to find the maker of matches found in Tibet 18 years ago!" says Paula. Though it demanded a

feat of endurance, eventually there were enough permissions to make a book, and *Shelf Life* emerged to occupy shelf space of its own.

Paula only laments the favourites which didn't make it: "The brand manager of Grated Fanny tuna was at pains to tell us the product was named in honour of his sister Fanny and he didn't want us to shame her." Other favourites which didn't make it included Superpiss, Mini Dickmanns, Super Dickmanns, Fetiche and Krapp toilet paper. Could any of this really be accidental?

Better by design

"I think the design scene is very healthy creatively," says Paula, who is encouraged by what she sees. "There's no shortage of ideas and talent." However, she adds a caveat to this: "Creativity can only flourish if the clients are there." And this, it seems, is the problem: "I sense a lull in the number of decent projects out there and this has affected a lot of the design companies I speak to."

Despite the dark clouds, Paula remains ebullient: "But that won't stop us!" New projects include another book, this time about 'a well-known furniture company' and a new range of T-shirts and tops. This range, which draws on Pagan and Wicca culture, will be called 'Dark Forces'.

"We're also working on identities for a printing company and a new fashion label, there are quite a few music projects and we're talking about some exciting collaborations with moving image and web specialists." All this leads Paula to speculate that, "2005 looks like its going to pan out to be a good year." ca-p

Left to right: Faders album cover, Everything But The Girl album cover, UniForm OP. The latest clothing range from UniForm, set for release in February, has been called OP. Form's clothing venture has been going strong for seven years now, steadily building a loyal fan base in the music and design communities. Keep an eye on [w] www.uniform.uk.com.

NEXT ISSUE: ADVERTISING

The complete guide to designing ads for print, TV and the Web...

New advertising tutorials

Learn how to design ads for print, Web and TV which will grab your audience's attention and sell your product...

Passion Pictures

The company responsible for some of the best-known television adverts runs us through a real-world brief.

Mother in profile

Discover the secrets of one of the world's biggest advertising agencies in this exclusive interview...

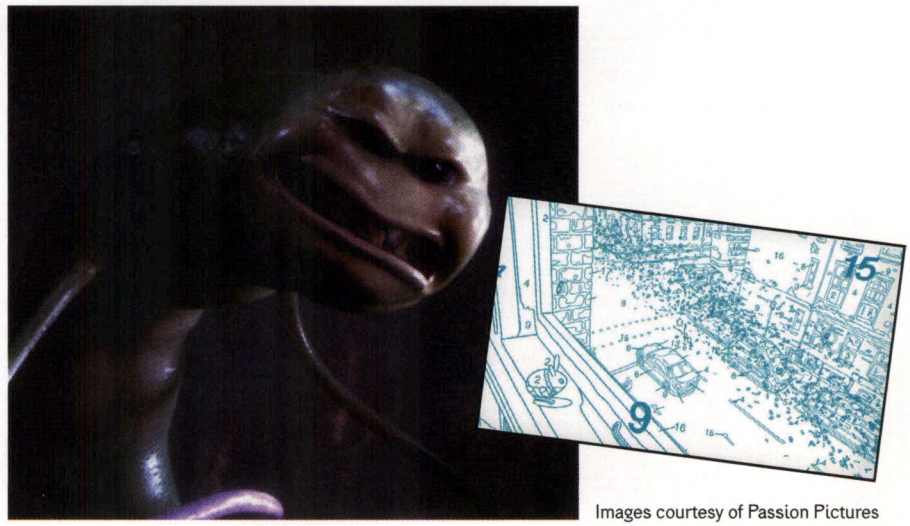
Channel 4 Idents

We talk to MPC about its role in creating the brilliant new Channel 4 idents.

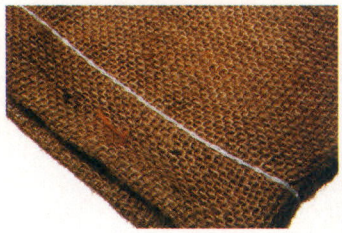
Advertising showcase

The best advertising designers show us what they've been up to...

Note that all contents subject to change

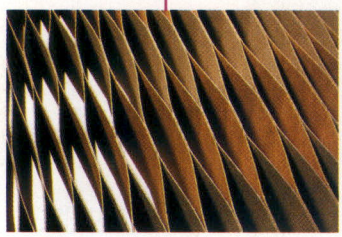


Images courtesy of Passion Pictures



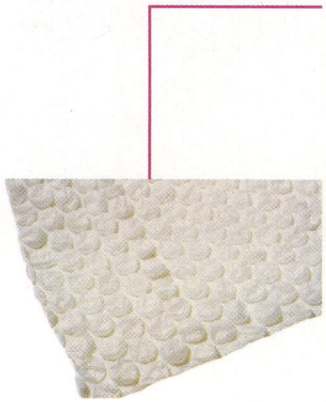
Hessian

With hessian being a very coarse material it is difficult to print and can only be stitched into rudimentary pouches. However, you can still find suppliers of hessian wallpaper, which is smoother and can be mounted to board.



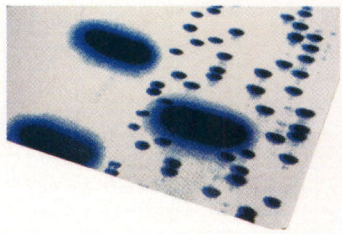
BeeCore®

BeeCore® is the trade name for the honeycomb core of BeeBoard®. For many years it has been used as the core material within car doors. The hexagonal cell construction of the core material is one of the strongest cell structures that exist in nature. Coupled with the board laminated to both sides of the material it creates an incredibly strong and lightweight substance that can withstand high levels of pressure. The thickness of the material is determined by the depth the honeycomb core is cut to. Interestingly there is an aluminium version that aircraft fuselages are made from.



Bubble wrap

The above term is a catch-all phrase that encompasses a labyrinthine world of packaging products. Bubble packaging or air cellular packaging uses the air trapped inside the polythene cavities to protect products from damage. There are many grades of bubble wrap but it is important to choose a quality that can retain air over a long period of time. All bubble wrap is made from polythene. However, polythene alone offers poor air retention so it is important to use a thicker film if the bubble wrap is to have longevity. There are many grades including flame retardant, anti-static and even a Ministry of Defence specified grade. Size of individual bubbles ranges from 10mm diameter to 32mm diameter. Note that it is not possible to print on existing bubble wrap. The ink does not adhere to the polythene and flakes off.

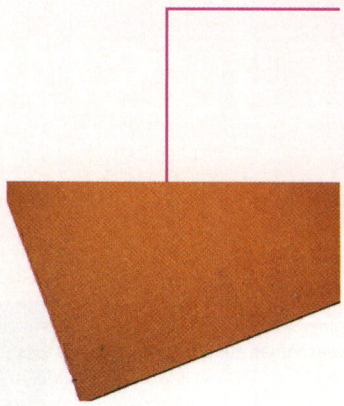


Canvas

There are an infinite variety of cotton-canvas materials available in different grades depending where it is sourced. It can be stitched to form pouches or used to line or cover packaging giving an environmental or quasi-industrial finish. Try stencilling the print instead of printing.

Fake fur

Fake fur is made from anything from nylon and rayon to acrylic. It comes with a wide variety of backings and is supplied in numerous shades, patterns and piles.



Corrugated board

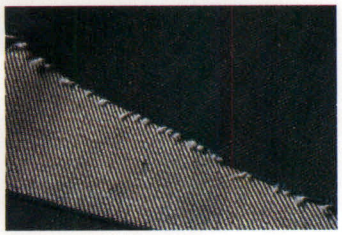
Corrugated board is an extremely durable, versatile and lightweight material principally used for shipping containers, outer packaging and point of sale.

It has two main components — the liner board and the medium. The liner board is the material that adheres to the medium. The medium is the wavy, fluted paper in between the liners. This combines in single face (the liner board is mounted to one side of the medium), single wall (the liner board is mounted to both sides of the medium), double wall board (three sheets of liner board with two mediums in between) and triple wall (four sheets of liner board and three mediums in between).

If you look closely at the medium, you will notice that it forms a series of peaks or arches. These arches are known as flutes and when anchored to liner board with a starch-based adhesive, they resist bending and pressure from all directions.

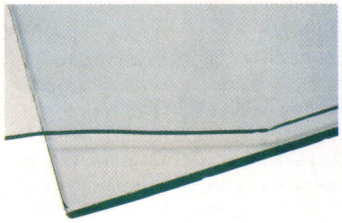
These flutes come in several standard shapes or profiles. A-flute is the largest flute profile followed by B-flute commonly used on most outer boxes used for shipping. E-flute is one of the smallest and is the most ideal material for presentation boxes with the not so widely available F-flute being the smallest.

All of these materials have very specific uses within the packaging and logistics industry but can be used for their aesthetics on more specialised packaging formats. It is the best example of a material that alludes to industrial and environmental themes and is a great substrate for box prototyping.



Denim

A relation of canvas and not strictly the preserve of clothing. Some suppliers of book-binding cloth will coat the reverse so you can cover and line your packaging. If you want to distress denim, use a cheese grater. Sandpaper does not work.

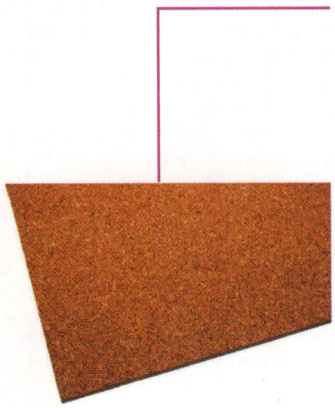


Glass

The use of glass in packaging has been overtaken by Perspex, as it is more flexible and cheaper. However, it is an exciting challenge to undertake but care should be taken when gluing as the glue lines will be very visible.

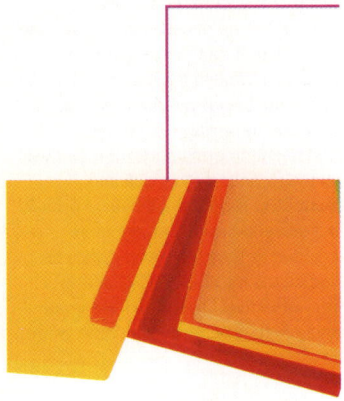
Cork

As a material it can be used to cover and line boxes (some suppliers of book-binding cloth supply a binding grade). As a solid block it would be difficult to cut and carve to create high volumes of packaging but it is certainly worth experimenting with. Caution needs to be exercised when screen printing.



Glow-edge acrylic

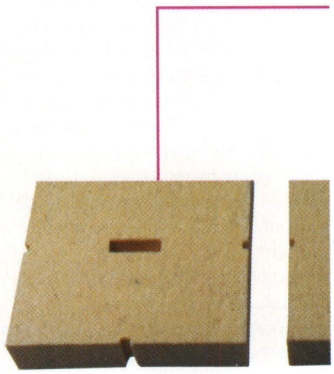
All acrylics are principally manufactured by a cast process. This is where an acrylic liquid syrup is cast between two sheets of toughened glass and allowed to cool. It is at this casting stage that fluorescent particles and pigments are introduced. The finished material has the ability to pick up light on its edges and reflect it back. It also refracts light across its surface or through anything that is engraved into it. Put another way, glow edge acrylic transforms UV light into visible light.



Felt

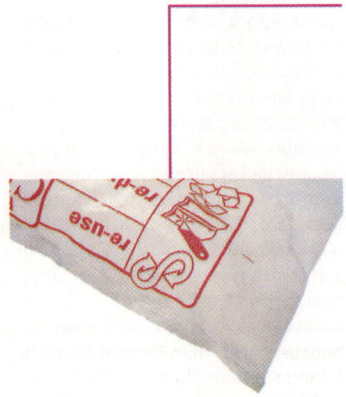
Felt is a non-woven fabric manufactured either solely from wool or from a wool-blended mixture. Manufactured by means of compression, heat and moisture its construction depends on the unique properties of the wool fibre. The wool fibres are unlike any other natural hair products in that their surface structure is comprised of raised 'scales', which naturally interlock with each other when compressed together. This interlocking of fibres results in a structure that can be further enhanced with milling and hardening – the felting stage. The more the wool is felted the firmer and denser it becomes. The material's final firmness is in direct proportion to the amount of felting it has received. Once the specific grade of felt has been manufactured, the fabric is dried under tension to stabilise the required thickness and width.

Its application varies from the industrial on the one hand (polishing and deburring of metals) to its use as washers, seals and shock absorbers in engines to drum beater balls and cymbal washers to clothing and children's toys. Although difficult to print, the results are very pleasing if one is patient.



Air-bag

This packaging suspends the contents in the centre of the bag and surrounds them with a protective barrier of air to provide protection during shipping and storage. The contents are placed inside the bag and it is inflated with a pump or your own breath. It is specifically used to ship fragile machine parts but has been appropriated, in recent years, for presentation purposes, providing an alternative to the box.



The right materials

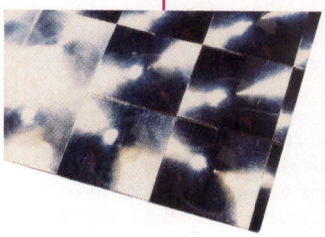
When looking at packaging products, you need to think about the materials you're going to use for the job...

Here, in the second part of our extract from RotoVision's *Experimental Formats & Packaging*, we look at the best materials for the job. This brief guide to the kind of materials that are out there for you to use should inspire you to think differently about your designs – packaging your product or artwork in bubble wrap, canvas, chipboard or even glass.

Take a look at the descriptions, and you'll have a better understanding of what each material can be used for, what properties it has and exactly what it's made from.

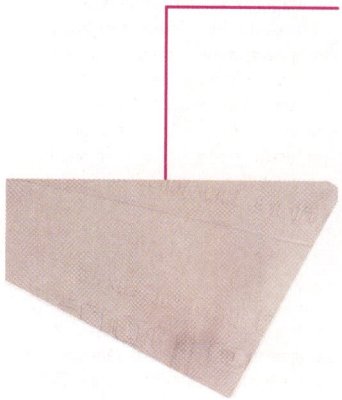
Leather

As much of a luxury as using glass for packaging executions, leather comes in a wide variety of thicknesses, colours and qualities. If it is mounted, it has a tendency to shrink back. However, there are a great variety of leather-look book-binding cloths available for you to use.



Kinetic PVC

Kinetic PVC is multi-lensed-effect plastic manufactured in vinyl, polycarbonate or cellulose propionate. The effect of motion and dimension is achieved through thousands of minute parabolic lenses moulded on both sides of the surface. These lenses create shimmering patterns, star dust sparkles, shimmering silk and geometric repetition. It can be printed, but solvent-based inks are to be avoided as they have a tendency to cockle the material. Foil blocking is very effective. There is a rigid grade and a high-frequency weldable grade.



PVC

PVC or polyvinyl chloride is another material from the plastics family. It is predominately comprised of chlorine, itself derived from salt. It was first synthesised from salt in 1872 and was commercially developed in the 1930s. Its dominance as a material grew in the 1940s due to shortages in other raw materials and has since become the most diverse material currently available, with a multitude of variants. Its principal applications are for long-term use in the medical and industrial fields as a material that can be relied on for high performance and durability, and also in bottles where it does not taint the contents.

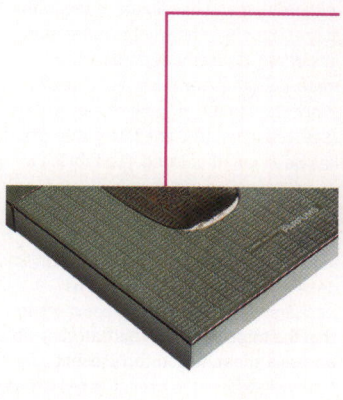
In recent years PVC has come under a great deal of fire from the environmental lobby. No material is safe from these issues. However, PVC is fully recyclable and is easily retrieved from the waste stream of the world. For example, a plastic drink bottle can be recycled into drain pipe. It is an inert material when buried and does not contribute to methane or other toxic gas build-up. It can also be incinerated without any release of harmful dioxins. The use of other PVC grades other than presentation grades can add new dynamics to packaging.

Rubber

Rubber is available in sheet form and is principally used as industrial flooring. It has to be printed with flexible inks for obvious reasons, and mounted to board with special adhesives.

Perspex

Perspex is one of the world's most popular acrylics. It is ideal as it is available in both cast and extruded sheets making it very adaptable. The cast sheets have a high molecular weight and are therefore very strong and easy to construct. The extruded sheets have a low molecular structure making it ideal to vacuum form – a process which is particularly useful for packaging manufacture. Perspex is made in 55 different colours making it particularly versatile but if there is not the colour that your design requires, it can be custom-made in a colour specific to your needs. This is an adaptable 'cheap and cheerful' material for packaging which benefits from being particularly durable.



Mirriboard

Mirriboard is produced by laminating a 12-micron metalicised polyester film to board to give an optical mirror-finished material. The different colours are created by dying the raw film prior to lamination. The film is laminated reel to reel at high speed and rewound onto another reel. The reel is then sheeted to the required size. The reverse of the material is normally uncoated.

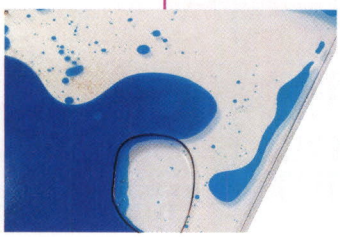
There are many grades of mirror finish and this is reflected in the price per sheet. This same process can be applied to a very wide range of holographic patterns that are currently available. While the technical specifications for these products always assure the end user of its printability it is notoriously difficult to achieve a result. There are only a certain number of inks which will print and dry on it, but the results are staggering. When it is debossed it can look like stamped metal. When it is foil blocked with a metallic foil the results are very striking. It die-cuts and creases very well but care must be taken, as it scratches and marks easily during the finishing stages of production.

Pulp-carton mouldings

The pulp slurry is very much like the raw material found in the production of grey board. The designs are pressed out under enormous pressure. It is a terrific form of packaging but, at time of writing, the tooling costs and minimum orders make it prohibitive.

Liquid-filled plastic

The liquid comprises the majority of chemicals commonly found in hair gel minus the colouring and perfume. The liquid is then high-frequency welded into flexible PVC. Please be aware that they have to be handled with care, as they will burst if mishandled.

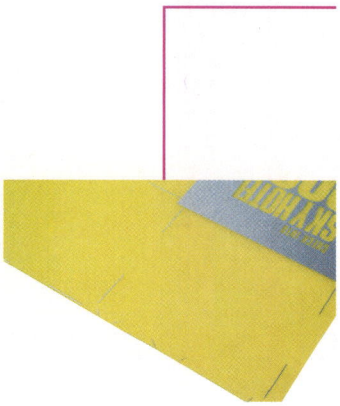


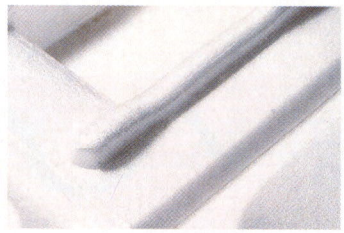
Polypropylene

Polypropylene has a strangely waxy feel and is similar in look to PVC. Granules of polypropylene are fed into an extruder where the granules are melted down and pass through a very fine extrusion opening in one continuous stream. This forms a continuous sheet which is then fed through an embossing cylinder and cut to provide finished sheets. Colour is created for the sheet at the extrusion stage. It is an extremely versatile material and can be printed, foil-blocked and embossed to name a few.

Before polypropylene was invented the gases that are integral to its manufacture, propylene and ethylene, were simply burnt. These gases are now used in manufacture. Polypropylene does not give off gases when burnt and the companies that produce the material are very active in ensuring that all waste is recycled.

The material is available in a wide selection of colours from stock in varying weights. It must be pointed out that the material thickness can vary across a sheet, which can present problems when die-cutting and creasing a high-volume production run.



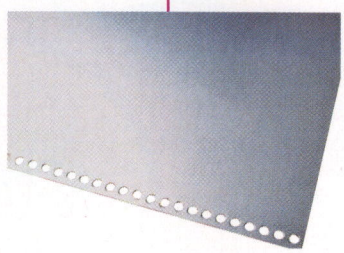


Styrofoam

With high tooling cost this form of packaging is beyond the realms of some projects, but you can create futuristic and space-age results.

Metal sheet

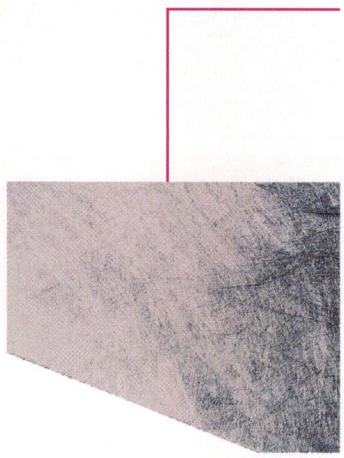
Stainless steel can be etched and printed and folded to shape. Joining a flat sheet together to form a box can be expensive. It is worth pointing out that there are a limited number of pressed tins available with tooling being very expensive if you want a specific size.



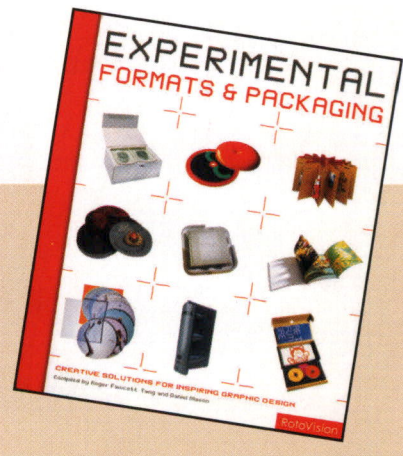
Tyvek

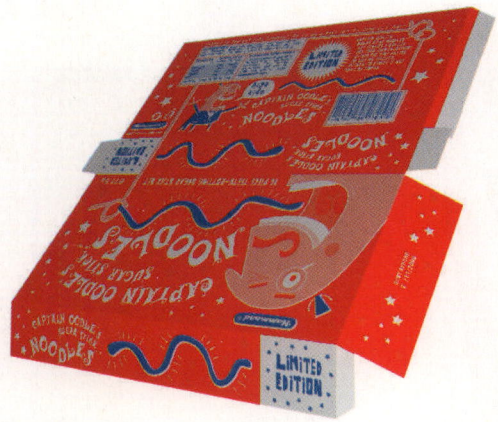
Tyvek is made from 100% high-density polyethylene (certain extruded polyethylenes are used to manufacture carrier bags), manufactured by first spinning continuous filaments of very fine, interconnected fibres and then bonding them together with a combination of heat and pressure. The material is white, non-toxic and chemically inert. The finished sheet is extremely tough and does not rip easily. Its uses have been exploited in more industrial applications for protective clothing tags and signs, its technical/medical/industrial feel only recently being exploited on products in everyday consumer use. The material can be printed using all methods, creased and die-cut. It can also be foil blocked. An interesting process is to place Tyvek under the heated die of a foil blocking machine. The resulting blocked or debossed area becomes clear. This process is not encouraged by the material manufacturers but this material is an ideal candidate for experimentation.

Further research into this material renders other grades that have specific applications but are not offered to designers and end users because their uses are specifically industrial. ca-p



This extract is taken from RotoVision's *Experimental Formats & Packaging*. It costs £19.99 and is available from [w] www.rotovision.com.





created by the boy fitz hammond. Go to www.tbfh.com to find out more

INGREDIENTS: Sugar, Glucose syrup, Fruit juices (28.5%) (Hammondberry), Vegetable fat, Gentlemens Relish, Citric Acid, Horse Hair, Flavouring, Glazing Agent (Carnauba Wax), Dog

Nutrition	Information Per Carton	Per 100g
ENERGY	758kj	1686kj
JIBBA	Yes	Lots
JABBA	Yes	Lots
FAT	Yes	Lots

Per Carton Calories 179 Fat 1.6g

Important Information

Captain Oodles Sugar Stick Noodles™ is a registered trademark. For further information call +44 (0) 7766 716 318 or email theboy@tbfh.com

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tutorial

FoldUP! 3D

FREE SOFTWARE ON YOUR CD

We show you how to create 3D packaging mock-ups in *Illustrator* using your free copy of *FoldUP! 3D 1.05*...

This month, your free CD contains the full version of Comnet's *FoldUP! 3D 1.05*. This is a fantastic *Illustrator* plug-in enabling you to take 2D artwork for packaging designs and fold them up in 3D right within *Illustrator*. This eliminates the need for costly mock-ups and will save you a lot of time when designing packaging for products – and avoid you cutting yourself (like our illustrator The Boy Fitz Hammond did when working on the artwork template).

FoldUP! 3D gives you an amazing amount of control over your design, and it's a cinch (as you'll see) to quickly assign cut, crease and artwork layers and fold up your design. There's also a good range of controls for previewing the animation of your design folding up, and the ability to add and remove lights, change the appearance of your mock-up (you can specify for it to appear as simple white paper, for instance) and export your design to an *Illustrator* file or image. For any budding packaging designer, this app is essential, and we're giving it to you for free.

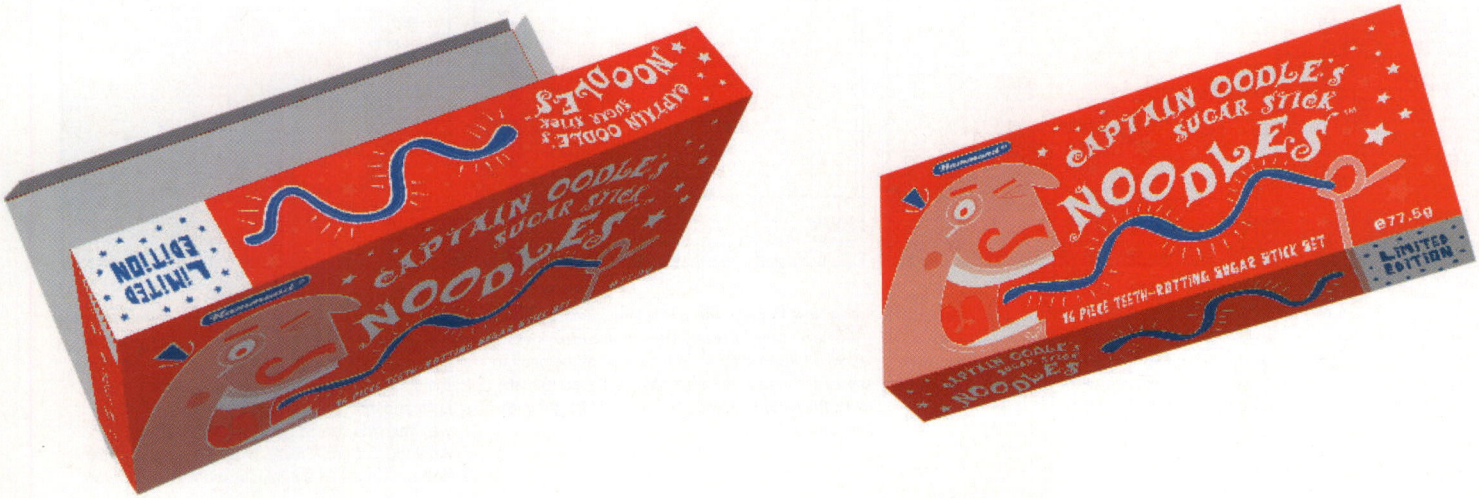
In order to use it within *Illustrator CS*, and get a whole host of new features, turn to page 95 for our exclusive upgrade offer. ›

GET YOUR SERIAL NUMBER

In order to get a serial number and use *FoldUP! 3D*, you must register your details with Comnet. Follow this link to get your serial number: **[w]** www.comnet-network.co.jp/computerarts/offer

Artwork by The Boy Fitz Hammond: **[e]** theboy@tbfh.com **[t]** 07766 716 318.

The program you need to complete this tutorial is on the CD. Find the full version of *FoldUP! 3D 1.05* in the Software folder.

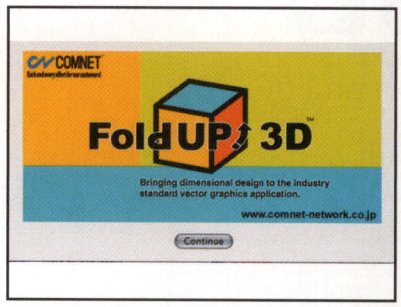


Part 1: Before you fold

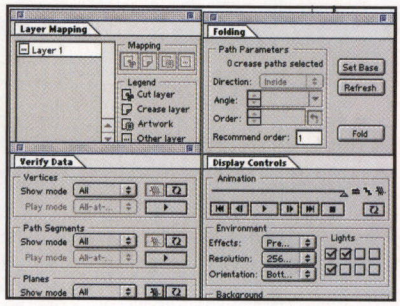
Install *FoldUP! 3D* and prepare your *Illustrator* file for folding...

Bleed

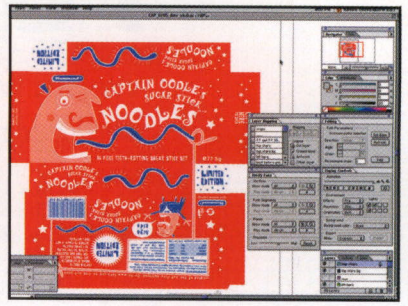
If you're wanting to take your artwork and transform it into an actual physical mock-up, remember to specify 3mm bleed outside the cutting guide. Put the cut layer at the top of the stack, and assign a spot colour with the label DO NOT PRINT.



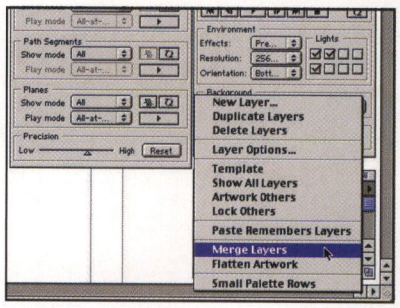
1 Double-click the Setup file for the required operating system and follow the on-screen installation instructions. This version of *FoldUP! 3D* works with *Illustrator 8, 9* and *10* (the latter in classic mode on OS X), so make sure you install the right version at the prompted dialog. Once installed, fire up *Illustrator.*



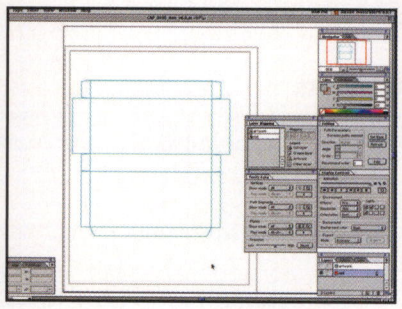
2 The splash screen will stop and ask you to enter your serial number. Follow the instructions on page 95 if you haven't done so already to obtain your serial code. Once entered, *Illustrator* boots up as normal, adding the *FoldUP! 3D* palettes to the interface.



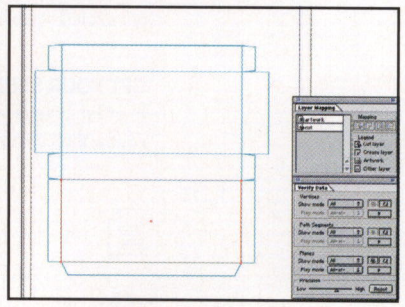
3 The next step is to draw, or open up, your artwork. Here, we have a package design for children's sweets by The Boy Fitz Hammond. If you haven't already drawn a template, why not take one from the selection on our CD. Details are on page 96. Bear in mind though, *FoldUP! 3D* doesn't fold Bézier curves – so choose carefully.



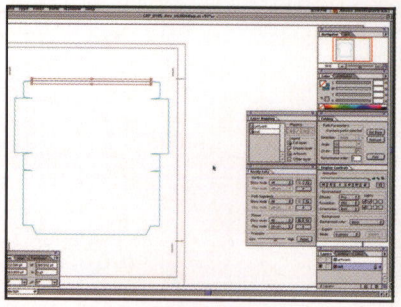
4 The artwork here is drawn to a template, but needs to be set up so *FoldUP! 3D* can fold it up. The first thing to do is assign all artwork to a single layer. Go through your document and find all the artwork layers (this may take some time). Select them all and in the layer options, choose Merge.



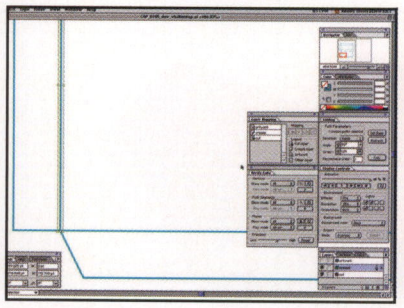
5 Next, create your cut and crease layers. Create a new layer in *Illustrator* named Cut. This will be the layer that acts as a cutting guide – generally, the outside perimeter of your template (unless you have a die-cut design).



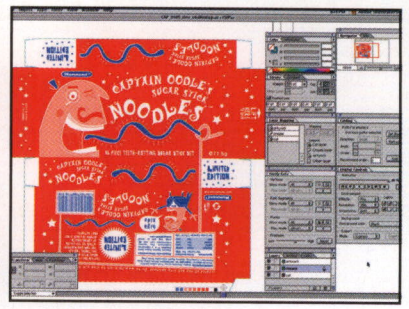
6 The problem with the template is that it's created out of boxes, rather than individual lines. This can easily be rectified though. Using the Scissors tool from the main toolbox, go through your template and click on all the points on each box. This breaks the boxes into individual lines.



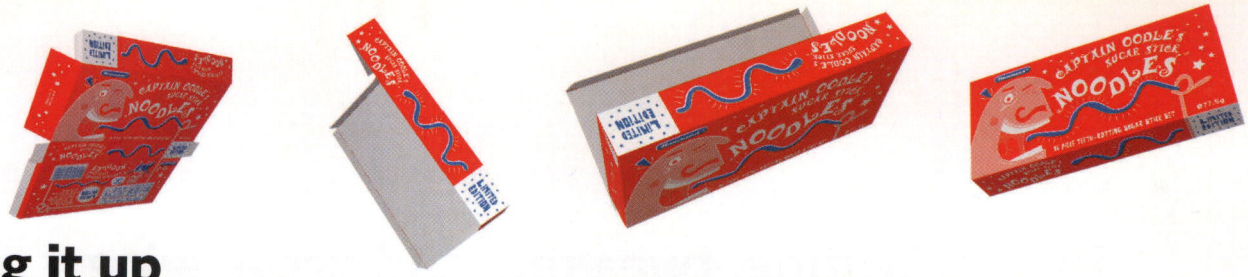
7 Select the lines and, using the small square to the right of the layer name in the Layers palette, move them to the cut layer. You'll see that the bounding box changes on each line to show the guide colour of the Cut layer.



8 Now to make the crease lines. Create a new layer called Crease. The inside crease lines tell *FoldUP! 3D* exactly what to fold, so these need to be as accurate as possible. You also need to make sure they intersect and are perfectly straight with no curves.



9 If necessary, use the Scissors technique to create lines rather than shapes, and assign a dashed line to all the crease lines (for your reference) using the Stroke palette. Move each line to the Crease layer and delete the original template layer if there was one. You should now have three layers: Artwork, Cut and Crease. Make sure Cut is at the bottom, Crease in the middle and Artwork on top.

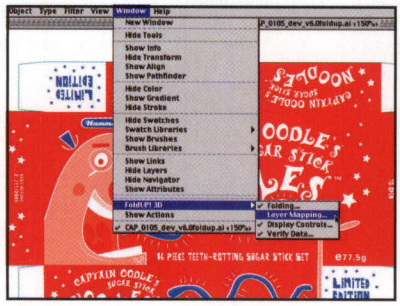


Part 2: Folding it up

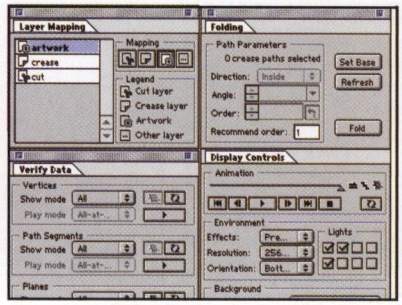
Assign artwork, cut and crease layers and tweak folding angles to perfect your 3D mock-up...

Die-cuts

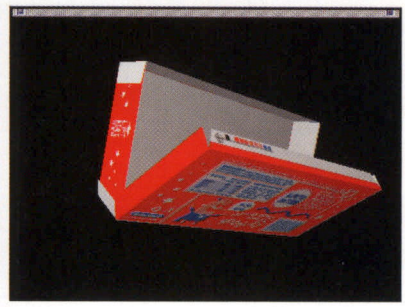
If your mock-up needs to feature a transparent window, you can easily add a die-cut by drawing your shape on your artwork (straight, or curved lines) and assigning it to the Cut layer. Hitting Fold in the Folding palette updates your model.



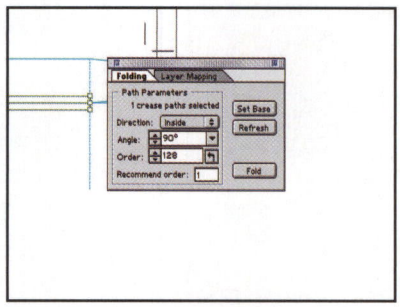
1 Open the Layer Mapping palette if it's not already open (Window>FoldUP! 3D>Layer Mapping) and look at the three layers – they should correspond to the three layers you created earlier.



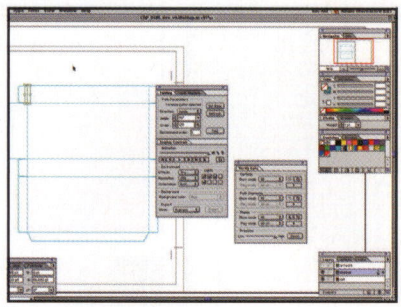
2 Because you named the layers Cut, Crease and Artwork, *FoldUP! 3D* automatically assigns these layers to the correct operation. If you haven't named these layers, you'll have to go through your layers, assigning them to Cut, Crease or Artwork using the buttons on the right of the interface.



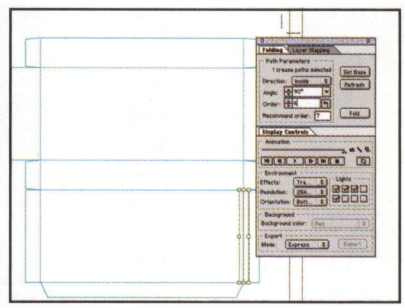
3 Click on the Folding tab and hit Fold. Your artwork should appear to fold up in 3D. You can drag and rotate it to see all angles. Ours is pretty good, but we need to change the folding order – some of the flaps are appearing on the outside of the box rather than the inside.



4 Take a look at the Folding palette – you'll see three main settings: Direction, Angle and Order. We need to think about how our box should fold up, and in what order each crease should fold. You could make a mock-up, using simple plain paper to determine the order, but you should be able to visualise which creases should fold first.

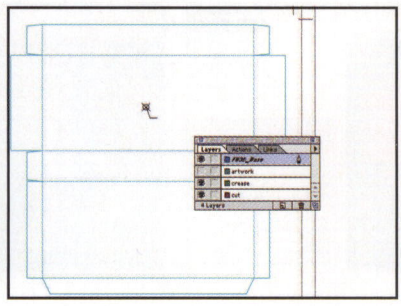


5 Turn off the Artwork layer – it'll get in the way while you're assigning the folding order to your creases. Select the smallest crease lines and, using the Folding palette, assign a Direction of Inside, Angle of 90 degrees and Order of 1 for the first crease, 2 for the second, 3 for the third and 4 for the fourth.

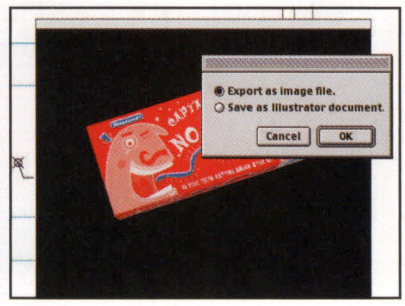


6 The next folds are the creases on the longest narrow inside flaps. Select them and assign a Direction of Inside and an angle of 90 degrees. This time, assign the orders of 5 to the right crease and 6 to the left. Continue to go through the creases, assigning the correct angles and order depending on your design.

7 Once you're done, click the Fold button again and your package design should fold up correctly, with all glue flaps on the inside of the box. If it doesn't work, go through the order, angle and direction of your creases and adjust as necessary.



8 The next thing to do is assign a Base Point to your package. This is simply a point that your design can be rotated around in the 3D view. To do this, click on the Base Point tool in the main toolbox and then click on a point on your artwork. Hit the Fold button to see the results.



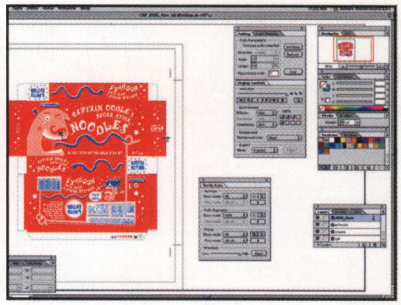
9 Export your preview as an *Illustrator* document or image by using the Export controls at the bottom of the Display Controls palette – we'll look at using these controls, as well as the Verification tools, in the next part of this tutorial.

Part 3: Testing, tweaking and previewing

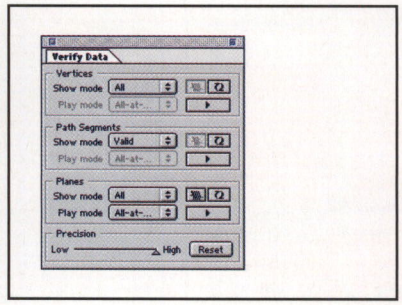
Verify all your creases and cuts and change the preview quality of your mock-up...

Remember curves

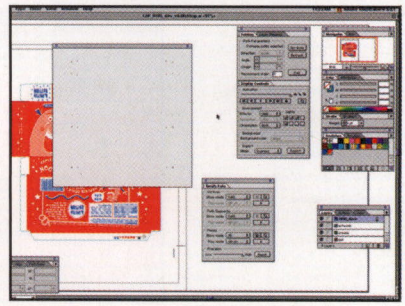
Bézier curves won't be recognised by *FoldUP! 3D* as crease lines, so make sure all your folds are dead straight. This means you can't create pillow pack designs (for example), but there's still an amazing amount of designs that you can try and fold. Take a look at page 42 for some ideas. You can, however, use curved Bézier lines for cuts.



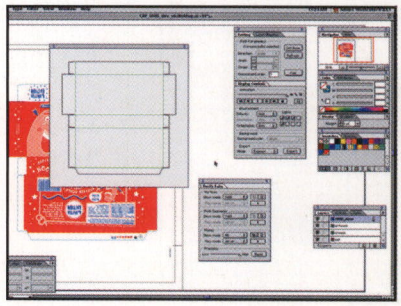
1 *FoldUP! 3D* includes some neat tools for verifying your creases and cuts. We can easily check them on a simple design like this, where cuts and creases are mapped to individual layers. However, when you've got a more complex design and you've mapped everything manually, it can get a bit tricky.



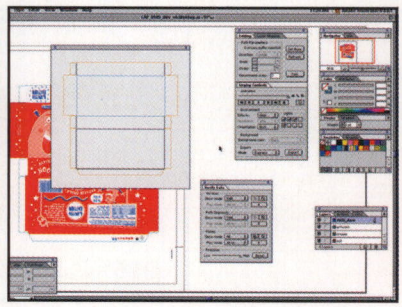
2 Open the Verify Data palette. You'll see that there are four main settings: Vertices, Path segments, Planes and Precision. The Vertices settings are simple – they show you the end points of paths on the Cut and Crease layers.



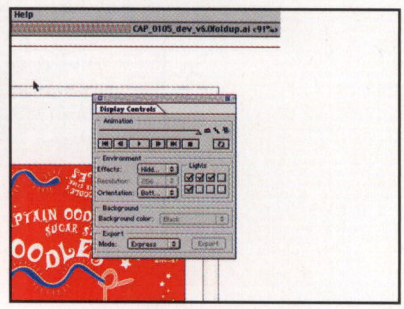
3 Click on the Play sign in the Vertices section of the Verify Data palette. With the Show mode on 'Valid', *FoldUP! 3D* shows where your paths intersect (they have to for *FoldUP! 3D* to be able to fold the object). You can determine which paths don't intersect by changing the Show mode to 'All' and comparing the two readouts.



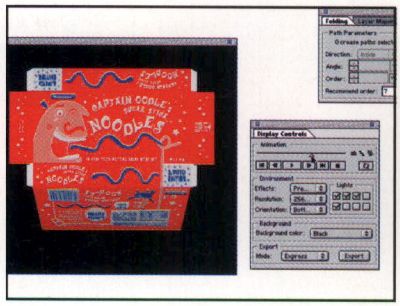
4 The Path Segments section of the palette is similar, enabling you to determine which paths in your design that *FoldUP! 3D* recognises as cut and crease lines. The cut lines appear in black, the crease lines in green. This is a very quick way of checking your cut and crease lines without manually selecting paths and checking which layer they're on.



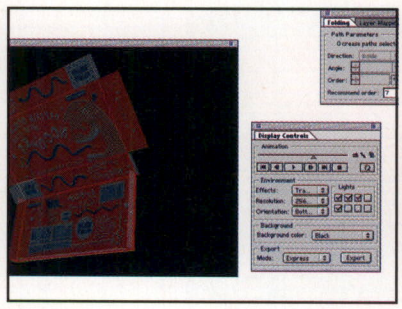
5 The Planes section is similar again, this time helping you determine exactly which planes – by that we mean the faces and flaps of your design – *FoldUP! 3D* recognises. This is based on the cut and crease lines, so these should be your main priority to get right.



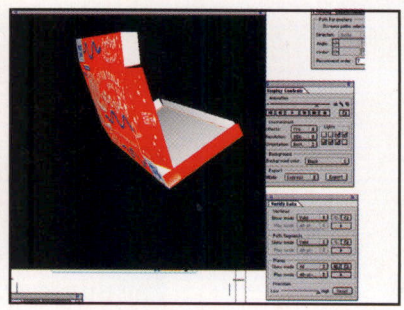
6 Once your artwork is complete and you're happy with your cuts and creases, it's time to adjust the display options to get the effect you're after. *FoldUP! 3D* offers a good range of control over the folding of your artwork. Open the Display Controls palette.



7 Using the familiar controls at the top of the palette (once you've hit Fold in the Folding palette), you can stop, rewind and shuttle through your animation frame-by-frame. This enables you to get a better idea of how everything is folded up and the order in which you need to fold creases (see Part 2 of this tutorial).



8 Below these controls lie options for adjusting the environment, background colour and exporting your file. The Effects dropdown enables you to adjust how your object displays when it's folded – you can choose between normal preview, transparent (where you can see the inside creases), a white paper version with no artwork mapped, remove hidden lines and show a wireframe version.



9 Finally, you can add more lights using the checkboxes, change the orientation of the object when it folds (which side appears in the preview window), adjust the colour of the background and change the output resolution. cap

Upgrade and save

Get *FoldUP! 3D 1.5* and save $80 on the RRP...

As well as offering you the complete version of *FoldUP! 3D 1.05* on the CD this month, we're giving you the chance to get your hands on the latest version of the plug-in for just $299 – that's a saving of $80 on the normal price.

The latest version of *FoldUP! 3D* offers a host of new and exciting features for any packaging designer. First, you can use the plug-in with *Illustrator CS* on Mac OS X.

Then, there's the new export features, which give you even more options on how to share your design. Exporting for the web? Choose the standard Express Export at 72dpi. Need something for print? Use the new Custom Export option, which enables you to export 360dpi images up to the same size as *Illustrator's* artboard. You can also export a QuickTime movie, perfect for multimedia presentations or a web gallery of 3D designs.

Enhanced in version 1.5, you can choose the specific display setting to display to your clients. You're the designer – present your design in the light you think best.

With the new Position palette, you can quickly save different preview positions – zoom, rotation, or even step in the folding process. Perfect for standardising display angles across a project or for each member of your team. Better yet, design once and use everywhere: with the Position palette, it's easy to save standard positions for your print brochures, web pages, promotional coupons, and much more.

You'll find a demo of the latest version of *FoldUP!* on your CD so you can try it out before you make your decision...

Order your copy now!

To take advantage of this special offer, go to **[w] www.comnet-network.co.jp/computerarts/offer** and follow the instructions. When prompted, enter the code:

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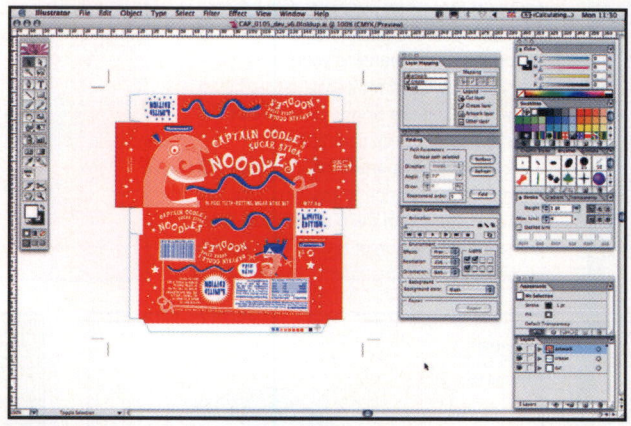

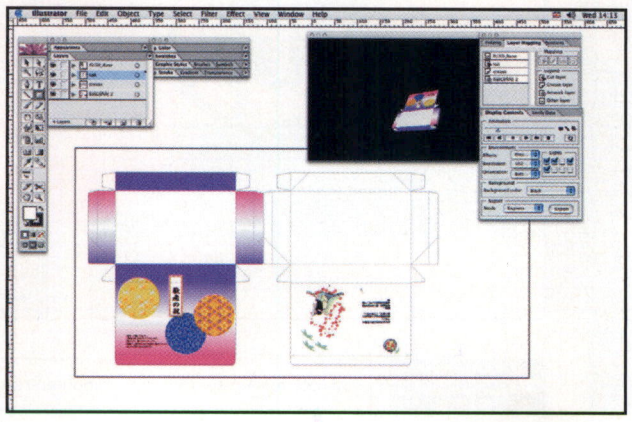

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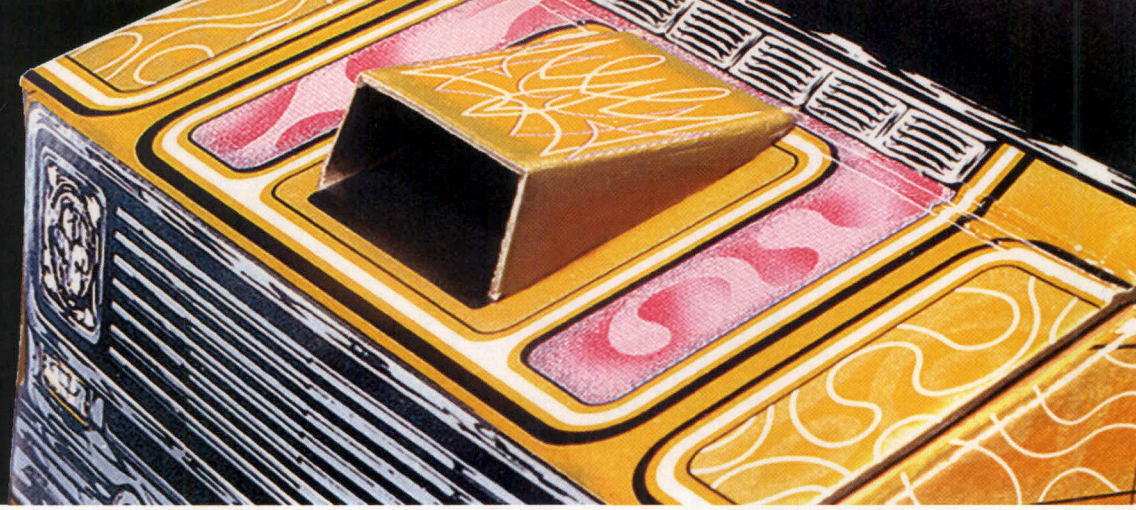


CD HIGHLIGHTS

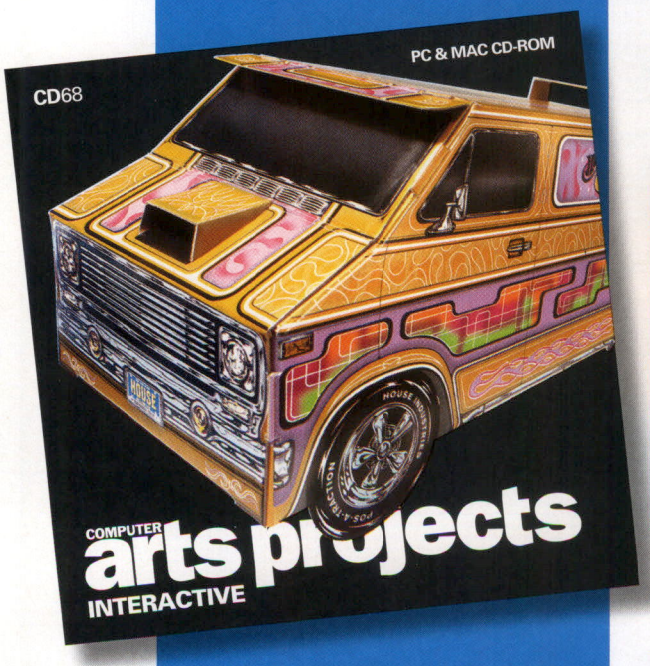
FoldUP! 3D 1.05
Check out this fantastic full *Illustrator* plug-in. Worth $379, this software will turn 2D artwork into interactive 3D mock-ups. Essential for anyone into packaging design.

Packaging templates
Stuck for ideas when it comes to your latest packaging project? On this month's CD, you'll find a variety of structural designs for your use.

PrintDevizor Lite
Find out exactly what your special finish will look like without incurring printing costs, using Stonecube's awesome software.

Video training
Total Training show you how to use *InDesign's* Pathfinder palette. Essential skills for any designer.

Tutorial files
In the 'Tutorial files' folder on the CD, you'll find the files you need to complete this month's tutorials.



FOLDUP! 3D 1.05

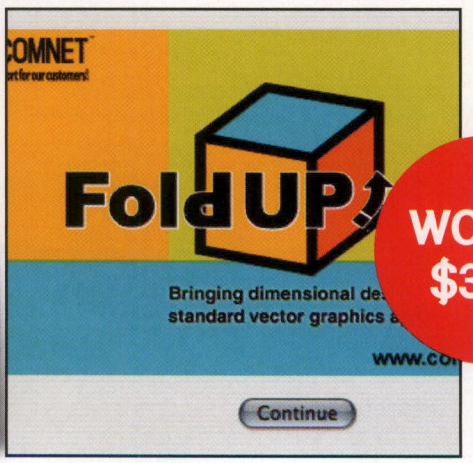
This FULL *Illustrator* plug-in worth $379 is yours free!

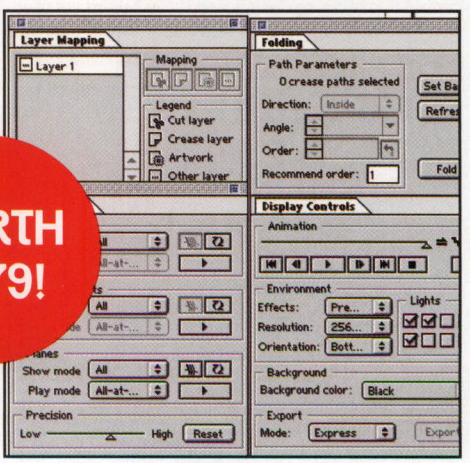
Create fantastic 3D packaging mock-ups

This month, we bring you the full version of *FoldUP! 3D 1.05* for Mac and PC. This amazing *Illustrator* plug-in enables you to take flat, 2D artwork, and create an interactive, 3D animation of a package design in no time at all.

The plug-in was recently sold for $379, but we're giving it to you free. Using *FoldUP! 3D*, you assign cut, crease and artwork layers to your *Illustrator* document, and let the plug-in do the rest. It also has some great tools for verifying your crease and cut layers and adding 3D lighting and different environments to your packaging mock-up. It's extremely easy to use, but to get you started, we bring you an exclusive tutorial beginning on page 90.

You'll find an upgrade offer on page 95, giving you the chance to get your hands on the latest version of the plug-in. Note that the supplied version of *FoldUP! 3D* is not compatible with *Illustrator CS* or Mac OS X.





WORTH $379!

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Also on the CD...
You'll find the source files you need to follow this month's packaging tutorials in the Software/Tutorial files folder on your CD. See individual tutorials for specific file locations.

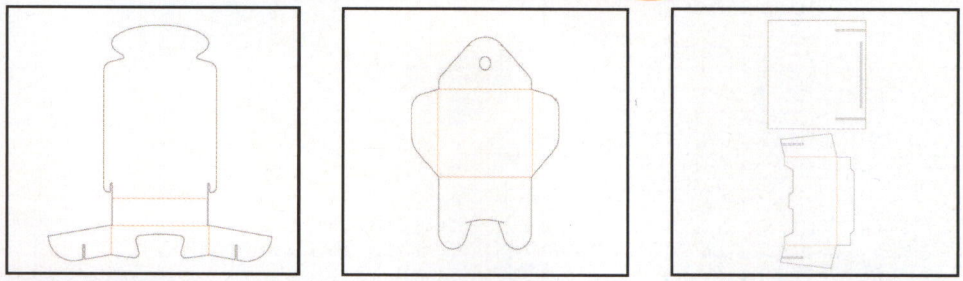
Packaging templates

WORTH $80!

A fantastic range of packaging templates for you to use in your projects...

As well as your free copy of *FoldUP! 3D 1.05*, we bring you a range of packaging templates for use in your commercial and non-commercial projects. There's a template on your CD for almost any use, including point-of-sale, gift boxes, CD/DVD cases, bottle holders, display boxes and more. Whatever packaging project you're working on, there'll be a template to suit your needs.

The templates come from our friends at **[w]** www.arcamagica.com, **[w]** http://cdforge.net and **[w]** www.actionduplication.com. See your cover CD for all the templates, and turn to page 42 now for the details on exactly what you can make.



More info... www.arcamagica.com, http://cdforge.net, www.actionduplication.com

Other resources and demos

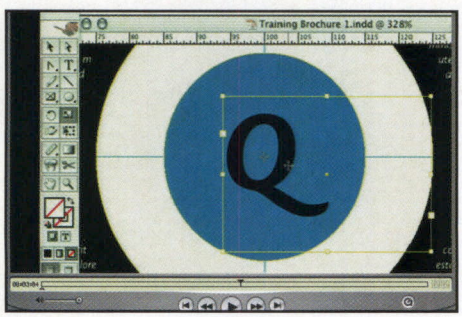
Video training and software demos for you to try out...

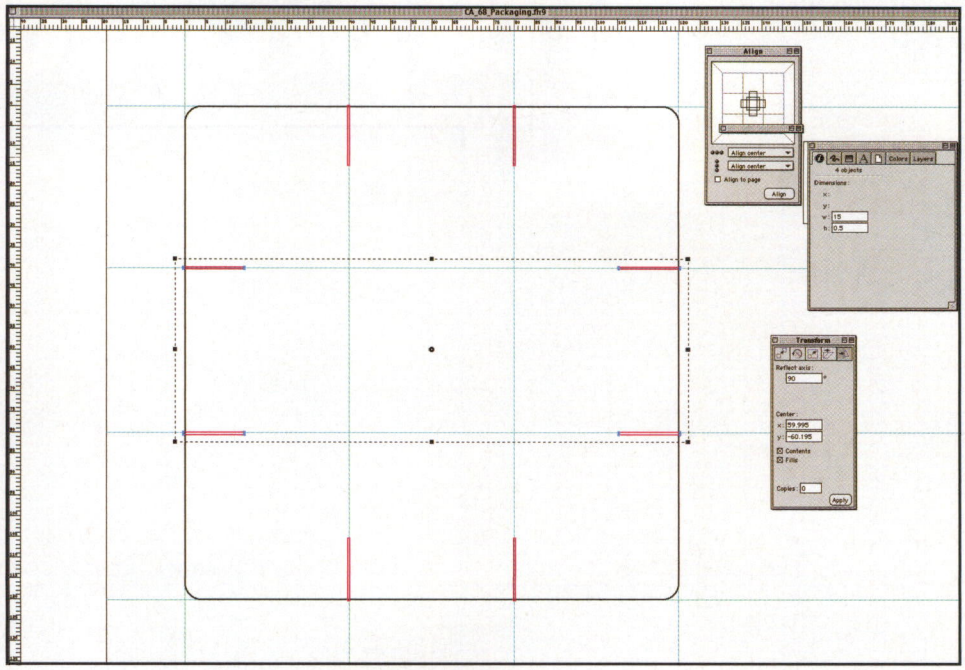
More info... www.adobe.com, www.stonecube.com, www.totaltraining.com

We've teamed up with Total Training to bring you a fantastic video tutorial on using *InDesign's* Pathfinder palette – an essential tool for packaging design.

You'll also find a demo of Adobe *InDesign CS*, along with a trial version of *FreeHand MX*. These apps are central to packaging design, and if you haven't yet tried them, here's your chance.

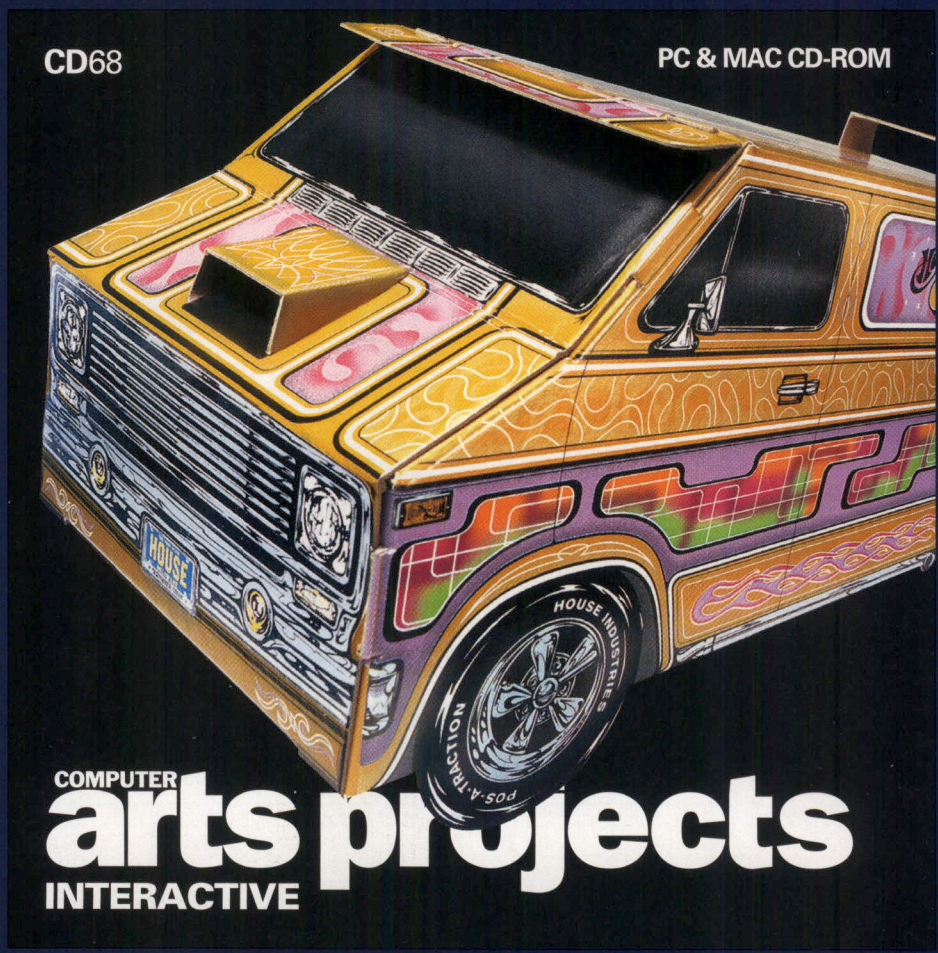
In addition, there's *PrintDevizor Lite* – a free version of Stonecube's print visualisation software, enabling you to see exactly what your special finishes on your packaging projects will turn out like. Turn to page 70 now to get started with the software, creating a visualisation of some fantastic DVD packaging. **ca-p**





On your CD...

Full contents on page 96



Software and resources

- *FoldUP! 3D 1.05* FULL *Illustrator* plug-in
- Packaging templates
- *PrintDevizor Lite*
- *FreeHand MX* (demo)
- *InDesign CS* (demo)

Video tutorials

InDesign training from Total Training.

Tutorial files

All the files you need to follow this month's tutorials.

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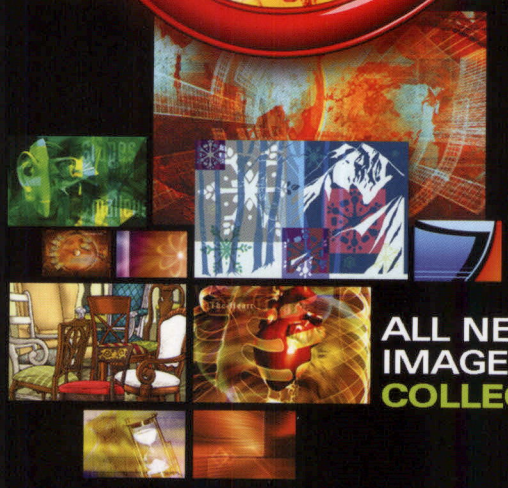

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